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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



Separation trial proof, hexagonal format, shown on German essay, ca. 1899. See Peter Theuss' continuing study of German essay/proof terminology in this issue.



Official Journal of The Essay-Proof Society

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The Essay-Proof Journal

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Fig. 1. The preliminary "Package" essay of 1865, Brazer QAE.

Preparation and Issuance of the 1865 U.S. Newspaper and Periodical Series

by GEORGE W. BRETT

I. Preliminary Arrangements Documented

THESE three large stamps, issued in 1865 in the denominations of 5c, 10c, and 25c, have intrigued collectors ever since. So little has been known about them and their usage that we've had more speculation than facts. Now, however, we think we are finally getting a handle on their production even though the records are sparse. That some of the answers were at hand has gradually dawned on us as we find additional scraps of information. These are now beginning to piece together, though not quite like a jigsaw puzzle.

So, following up prior articles with what additional information we can bring to bear on this series (see, for example Mueller, 1984, 1985, and other references that we list at the last), we tackle the initiation end. Some of the questions still not answered include why was the particular method

of printing used, why are the designs so complex, when were they first issued, how were the printing plates made, and what is the relationship, if any, to the package essay Brazer QAE (Brazer 1977 reprint, p. 218, 228), and so forth. We don't have answers to all of these, but we can go further than the present published record.

The big problem on these old actions is the lack of documentation, not because such didn't exist at one time but because of constant attrition. From our somewhat casual acquaintance with the existing records it is clear that they are fragmentary at best and that practically all the stamp models, sketches, proofs, and printed impressions of all kinds in the original files have been almost 100% stripped from what remains. Of course, this accounts for some of the strange things that exist without proper attribution because we only know them out of context. Still, let's see what we can do with what we have located for the 1865 N & P's.

The stamps of the 1865 series themselves provide a citation to their issuance as: Sec. 38, Act of Congress, Approved March 3, 1863 (See 12 Stat. 707). This read:

“...The Postmaster General may from time to time provide by order the rates and terms upon which route agents may receive and deliver at the mail car or steamer, packages of newspapers and periodicals delivered to them for that purpose by the publishers, or any news agents in charge thereof, and not received from nor designed for delivery at any post office.”

To this the USPOD and, in turn, the USPS added the following comment in one of their publications (USPS, 1971-1984, p. 7):

“The stamps were intended, therefore, to be purchased by publishers, that they might mail their publications where payment in money could not be made and the postage could not be collected at destination. The issue of these stamps began in the September quarter of 1865 and was terminated about February 1, 1869.”

What can we add to the over two-year gestation period that resulted—possibly owing to the concurrent Civil War—for the Post Office Department to decide that they would set rates and issue stamps? The earliest item we've located is the following letter:

National Bank Note Company
No. 1 Wall St.,
New York 24th July 1865

A.N. Zevely Esq.
Third Assist. P.M. General
Washington, D.C.

Sir—

Herewith we have the pleasure of enclosing six trial specimen package stamps for your inspection—

These are quite imperfect, still good enough to show what we can do in this way of printing—It is intended of course, that the inking of the head & the finish of the letters shall be much more perfect, each in their own way. If something of this kind is adopted, we will prepare dies for each denomination required, varying them as may be deemed best—then by printing in different colors, break up any tendency to uniformity which might be perplexing to clerks of the Department.

We should be pleased to hear from you upon this subject and shall take it as a favor if you have any suggestions to offer—

The idea of Special Agent Bell of Chicago—of a stamp showing, either, Benj. Franklin at his printing press—or Franklin—or the press alone—is good—& very appropriate for the stamp, doing the service this is intended for—but quite difficult to carry out & at same time not make too expensive & too fine a finished stamp—We trust the specimens submitted may please the P. M. General.—

Yours most Respectfully
(s) A.D. Shepard
Treasurer

Spl. Agt Bell, requested that we
should send him a specimen of whatever
we sent you—If you so desire,
we shall take pleasure in furnishing them to him.

This letter was answered, per notation, on July 26, 1865, without any indication of what was written except that the file is titled "Package Stamps." This one-sided record is roughly the case for all the communications we've located because that's all we've found; essentially, that is, only some of the incoming files.

The next incoming item relating to our subject is the following letter, stamped as received 8/28/65:

National Bank Note Company,
No. 1 Wall Street,
New York, 27th Aug 1865

A. N. Zevely Esq.
Third Asst. P.M. General
Washington
D.C.

Dear Sir

We beg to submit the enclosed proofs of the new 5ct, 10ct & 25ct newspaper and periodical U.S. postage stamps.

You will notice that these stamps have the white line embossed and are in many respects similar to a Prussian or German (?) envelope stamp which you exhibited to the writer once when he was in Washington, and with which you appeared to be much pleased: we have made them open and strong in accordance with a suggestion contained in one of your recent favors; should you at any time require new envelope stamps we can make them for you, equal to any in the world.

The color in the center of the large white figures will not appear in the finished stamps, it is caused by insufficient depth in our dies, and will be removed from the transferred plates. (T)he proofs were taken yesterday afternoon and today, and consequently cannot be cleaned as they are not dry enough, but knowing the desire of your Department to have them with as little delay as possible we send them as they are.

This style of printing & embossing enables us to use brilliant colors such as on the French stamps etc.

You will observe that we have introduced the medallions of Washington, Franklin and Lincoln, having received no specific instructions, and believing these heads would prove generally acceptable to the Department and to the public. If this does not meet your views we will reproduce either or all of the stamps with such changes as you may indicate.

Unless we should hear from you to the contrary, we shall be ready to print by next Thursday—and hope to receive your instructions in regard to the colors for each stamp.

We understand they are not to be gummed — shall we perforate them?

Very Respectfully
(S) J. MacDonough
Secy

This report was answered Aug. 28, 1865, and given the file heading of "New postage stamps for Newspapers and periodicals."

Our next letter is:

National Bank Note Company,
No. 1 Wall Street,
New York, Sept. 23rd 1865

A.N. Zevely Esq.
Third Asst. P.M. General
Washington

Dear Sir.

We are in receipt of your favor of 22d inst. and in reply would state that the stamps are finished and some of the plates have been printed from for several days.

The delay in getting out these stamps was unavoidable, and, at the commencement of the work not anticipated; many serious difficulties had to be overcome which required constant and persevering effort, (D)uring the whole time the plates have been worked upon without cessation. We sincerely regret to have caused your Department so much inconvenience.

Enclosed please find $\frac{1}{2}$ sheet 10 Five cent stamps taken from the general work without selection.

Very Respectfully
(S) J. MacDonough
Secy

OVER

P.S.

We are printing these stamps at the rate of 30000 per day—and should be pleased to have the Department indicate the number which will probably be required.

Very Respy
(S) J MacDonough
Secy

This was answered on Sept. 25, 1865, and given the synopsis heading of “As to package stamps.”

The 30,000 per day figure is interesting in view of the fact that the deliveries to the end of the first calendar year, ending Dec. 31, 1865, were only 35,030 (Luff, 1943 reprint, p. 225), so the usage wasn't overly strong and the printers had plenty of capacity even with only the one plate that they had made for each denomination.

The final item we've located in the 1865 period is this letter of Oct. 3rd, stamped as received Oct. 4th:

National Bank Note Company,
No. 1 Wall Street,
New York, 3 Oct. 1865

A.N. Zevely Esq.
Third Asst. P.M. General
Washington

Dear Sir

We are in receipt of your favor permitting us to obtain the desired newspaper & periodical stamps thro(ugh) the N.Y. Post Office, for which please accept our thanks.

We send herewith ordinary impressions of the 10ct and 25ct stamps; (the 5ct stamps you have already had). These stamps are engraved upon plates of the same size as those of the letter stamps. 10 newspaper stamps have

the same surface as 100 letter stamps, each plate contains 20 stamps, the impressions are cut after printing, as is done with the letter stamps. The deliveries will be made in sheets of 10 stamps of values respectively viz. 5ct 50cts — 10ct \$1.00 and 25ct \$2.50 per sheet.

Very Respectfully
(S) J. MacDonough
Secy

This letter is docketed, as “ackd 4 Oct. 1865.” and titled “Enclosing periodical postage stamps.” Of course, as we’ve previously indicated, there is nothing present today of the enclosures for any of these communications

These constitute the records so far located. They clearly show that Brazer’s essay QAE was preliminary to the N & P series of 1865 and that the type of printing was picked in an effort to please the postal service, yet without it being more costly than necessary. We could be more specific if we knew the other half of the correspondence but, as it is, we do have hints which can be picked out. For example, in the matter of size the Franklin package essay (Fig. 1) measures 51 mm x 89 mm (Brazer 1977 reprint, p. 218) and the issued stamps are comparable at approximately 51 mm x 95 mm.

Embossing Intentional

As to printing, the matter of embossing is clearly stated in the August 27, 1865 letter. This is something that we’ve always felt a bit uncertain of as embossing can be controlled to occur or not, dependent on makeready. But here it is stated as intentional, clearing up that point.

The letter of August 27 also, regarding the heads used, states the same so casually regarding Washington, Franklin, and Lincoln that it certainly does not substantiate any consideration that the use of Lincoln constituted a specific memorial to him though he had passed away in office only the prior April 15th, and this, then, was the first use of his portrait on our stamps.

As to the first issuance of these stamps, too, we still have no better idea than September 1865, though obviously late in the month. The National Bank Note Co. said they would be ready to print “. . .by next Thursday” in their letter of 8/27/65. Thursday would have been August 31 in 1865. But the strange thing about this is that August 27, the date of the National letter, was a Sunday. Then the National letter of September 23, 1865 says they are printing at the rate of 30,000 a day (1500 impressions of 20 subjects each) but there is no indication of any orders being placed or deliveries.

Following this, the printers’ letter of October 3, 1865 (a Tuesday) is also somewhat peculiar in indicating that they had to go to the New York post office to get copies of the stamps. Strange; after all they had just printed them! So we have trouble figuring the why of that action. Still, as to deliveries we have to go to Luff (1943 reprint, p. 225) where he records that in the quarter ending September 30, 1865 deliveries were:

5c	10,000
10c	10,000
25c	5,000

At least the letter of 10/3 indicates that the New York post office got some right away, reasonably some time late in September, and this despite no indication in Luff that they were used at New York.

National Bank Note Company,

111 Wall Street,

New York, 24th July 1865

A. S. Jerey Esq

3rd Asst. P. M. General
Washington D.C.

Sir

Herewith we have the pleasure of enclosing six trial specimen package stamps for your inspection - These are quite imperfect, still good enough to show what we can do in this way of printing - It is intended of course, that the ruling of the head & the finish of the letters shall be much more perfect, each in their own way. - If something of this kind is adopted, we will prepare dies for each denomination required, varying them as may be deemed best - then by printing in different colors, break up any tendency to uniformity which might be supplying to clerks of the Department. We should be pleased to hear from you upon this subject and shall take

Fig. 3. First page of July 24, 1865 letter, National Bank Note to 3rd Asst. PMG.



 National Bank Note Company,
 111 Wall Street.
 New York, 27th Aug 1865
 A. N. Zevely Esq
 3rd Asst. P. M. General
 Dear Sir Washington D.C.
 We beg to submit the enclosed
 proofs of the new 3^{ct} 10^{ct} & 25^{ct} newspaper
 and periodical U. S. Postage Stamps.
 You will notice that these stamps have the
 white line embossed and are in many respects
 similar to a Prussian or German (?) envelope
 stamp which you exhibited to the writer once
 when he was in Washington, and with which
 you appeared to be much pleased; we have
 made the work open and strong in accordance
 with a suggestion contained in one of your
 recent favors; should you at any time
 require new envelope stamps we can make
 them for you, equal to any in the world.
 The color in the center of the large
 white figures will not appear in the finished
 stamps, it is caused by insufficient depth

Fig. 4. First page of Aug. 27, 1865 letter, NBN to 3rd Asst. PMG.

National Bank Note Company,
 111 Wall Street,
 New York, Sept 23, 1865

A. W. Zevilly Esq

3rd Asst. P. M. General

Dear Sir

Washington

We are in receipt of your favor of 22nd inst. and in reply would state that the stamps are finished and some of the plates have been printed from for several days.


The delay in getting out these stamps was unavoidable, and, at the commencement of the work not anticipated; many serious difficulties had to be overcome which required constant and persevering effort, during the whole time the plates have been worked upon without cessation: we sincerely regret to have caused your Department so much inconvenience.

Enclosed please find 1/2 sheet 10 fine cent stamps taken from the general work without selection.

Very Respectfully
 J. Macdonough Secy

over

Fig. 5. First page of Sept. 23, 1865 letter, NBN to 3rd Asst. PMG.


 National Bank Note Company,
 114 Wall Street,
 New York, 3 Oct. 1865
 A. N. Jewell Esq
 3rd Asst. P. M. General
 Dear Sir Washington

We are in receipt of your favor permitting us to obtain the desired newspaper & periodical stamps thro' the N. Y. Post Office, for which please accept our thanks.

We send herewith ordinary impressions of the 10^{ct} and 25^{ct} stamps; (the 3^{ct} stamps you have already had)... These stamps are engraved upon plates of the same size as those of the letter stamps; 10 newspaper stamps have the same surface as 100 letter stamps, each plate contains 20 stamps, the impressions are cut after printing, as is done with the letter stamps. The deliveries will be made in sheets of 10 stamps of values respectively viz. 3^{ct} 50^{cts} = 10^{ct} \$1.00 and 25^{ct} \$2.50. per sheet.

Very Respectfully
 J. MacDonough
 Secy

Fig. 6. First page of Oct. 3, 1865 letter, NBN to 3rd Asst. PMG.

U. S. Postage Stamp and Envelope Agency.

New York, June 14th 1875

Sir:

Yours of 12th inst in relation to preparing 10000 of each denomination of Newspaper Postage Stamps of the issue of 1865 received. You state the must conform in every respect to the samples of originals enclosed. No samples were enclosed nor do you state which Company is to print them. The National Bank Note Co. in whose vaults the original plates are at present placed is the Continental Bank Note Co the present contractor for Stamps. Please advise.

Respectfully
 D. M. Boyd
 agent

Mr. D. M. Parker
 Third Floor P. M. Genl
 Washington D.C.

Fig. 7. First page of June 14, 1875 letter regarding the reprints.

II. Production of the Plates

These stamps comprise the largest postage stamps that the U. S. has ever issued, measuring ca. 51 mm x 95 mm, and they were printed by letterpress (or as Scott designates it in their catalogues, “typography”). Letterpress printing is the reverse of line-engraved intaglio in that the designs printed from are above the general level of the printing base, like type, instead of being incised or recessed into the base as in the line-engraved intaglio method then being used for all other postage stamps. This makes one consider that the dies and plates were possibly made in a different manner, and our predecessors have so surmised. But such was not the case, as we shall develop.

First, what has been the past consideration? Well, we turn to the early authorities and find no real indication. Either they considered it no problem or didn’t know. Tiffany (1887 edition, but revised with additions to 1893, p. 212-213) only designated the printing as a “plate impression” with the stamp size, color, and perforation. However, as this author also used this same term in connection with the line-engraved intaglio issues, it does not provide any indication of the printing method. Luff (1943 reprint of 1902 edition, p. 223), on the other hand, plainly states that they were typographed, with the plates, one for each denomination, being of 20 subjects (four horizontal rows of five), numbered 38 (5c), 39 (10c), and 40 (25c).

Luff also mentions that later the 5c plate had the “surface between the stamps” removed to create the white-margined issue. This action, plus the engraving of the plate numbers again on this 5c plate to replace the numbers removed in the cutting, indicates that this plate, at least, was not hardened at that time. Why the margins of the 10c and 25c plates were not removed at the same time we may never know. Plates of 10 subjects, made later for some reason by the Continental Bank Note Co., did have white margins for all values.

Waterhouse (1916, p. 88) adds nothing to the Luff production picture. More recently Braceland (1967, p. 382-383) discussed the matter, basing his presentation on Young (1942). They came up with the following scenario: They refer to Leavy (1919, p. 90) who, in his listings for die proofs, makes this statement for the 1865 “Newspaper Stamps”: “These stamps being printed from electrotyped plates, I know of no original die proofs.” (Note by GWB: Even if the plates were electros that would not necessarily exclude the existence of die proofs and today die proofs are known [see Young, 1942; Braceland, 1967; and Mueller, 1984, 1985]). Anyway, based on the Leavy assertion, Braceland explains how a plate would be made electrolytically and that this was the correct explanation and method.

Original Hardened Steel Dies Still Exist

Now we come to more recent efforts and findings. First, we’ve held the original dies in our hands as they still exist in the vaults of the Bureau of Engraving and Printing in Washington. They are all three of steel (as Young mentioned, 1942, p. 489), hardened, and each is mounted on a wood base. The fact that they are hardened was checked for us by one of the BEP officials. This was done in connection with our looking for the appearance of parallel grooves around the outsides of the designs as noted by Mueller (1985, p. 105) (Fig. 2). At the time of our examination, the dies were covered with wax for preservation against moisture and possible rusting. They were not of very thick steel (several millimeters) but still it was steel, not wood or some other metal.

Beyond this, the next piece of information to show up was in our reviewing copies of official records that we have had made from time to time. One was a certification-of-destruction record transmitted to the Third Assistant Postmaster General Aug. 7, 1897, by a committee of four, pursuant to the Postmaster General’s Order 391, dated June 25, 1897. In the list of items destroyed at the Washington Navy Yard were the following:

- (Box) #10 Three (Plates) Newspaper and Periodical 5¢, 10¢, & 25¢.
.....
.....
- (Box) (#1) Three rolls, Newspaper & Periodical 5¢, 10¢, & 25¢.

The parentheses represent dittos used on the original certificate and our listing is also presented in the same order, there being two other entries between the two N & P listings.

Use of Steel Transfer Rolls Confirmed

Anyway, Eureka!—something finally jelled—here was the answer to the making of the plates, at least most of it. Certainly some details have to be assumed, but the at-one-time existence of transfer rolls was the big clue. They would have been of steel and the plates probably also. Thus all at once the operation appeared to have been as simple as one can imagine. A textbook case of getting the job done in the most direct way; once the dies were made, there was nothing unusual except for the fact that the designs and dies were made up for letterpress printing instead of line-engraved intaglio. We don't know how many "reliefs" were on each transfer roll but one would have been sufficient. This record also confirms that there was only one original plate for each denomination despite the speculation in Young, 1942. Of course, this assumes that the records, for the most part, are complete and correct, which can be argued if one feels otherwise!

There are other items of reference that bolster the making of transferred steel plates. In the first part of this article a letter was quoted from the National Bank Note Co. to the Third Assistant Postmaster General on August 27, 1865, in which the third paragraph states that a greater depth would be arranged for the large white figures by removal "from the transferred plates. . . ." How much more direct a statement does one need as to the kind of plates that were made? There is also the somewhat subsidiary statement in the National Bank Note Co. letter of October 3, 1865, to the Third Assistant Postmaster General, that, "These stamps are engraved upon plates of the same size as those of the letter stamps. . . ." This nails things down still tighter in tending to confirm the use of steel plates, just as for the regular issues, and that they were "engraved."

One can argue as to what engraved means or could mean. Ordinarily we would say that it means a design cut into a material, or transferred into a material (by either striking or rocking-in), or incised in some other way. But it would not include etching, as that is normally distinguished. Etching is not the result of a physical action but instead a chemical one. Also, the term "engraved" certainly wouldn't apply to a plate built up by electrolytic deposition. And we are not through yet!

Size, of course, was no obstacle to the transfer of these large stamp designs—not when you consider that the large-size currency of the U.S. from 1861 to 1929 was being routinely so done. This large currency was about 7-3/8" by 3-1/8" in size, several times the size of these N & P stamps, which are about 2-1/6" x 3-3/4".

Yes, the designs are large, somewhat ungainly things from what we are used to, but purposely done so they would be readily seen, and they contained several security features such as a combination of "white" letter and "black" letter, geometric lathework, ruling machine work, and medallion engraving. Don't forget that there was considerable concern at the time about re-use, and that the application of grills was shortly to be adopted on our stamps. However, the claim of the Postmaster General in his annual report of 1878 that the stamps were issued on April 1, 1865 is not supported; the first deliveries have been well documented as not occurring before the fall quarter of the year 1865.

What Are "Shells" and Were They Involved?

Still, because of the complexity of the designs, are there any other possible clues to be looked for in connection with manufacture? Well, yes. Because of the use of engine-turning in the designs there could be some "shells" involved, but none are listed in any of the records we've checked. We should explain that "shells" are relatively thin pieces of metal engraved by a geometric lathe and are particularly used in creating reversals (white-line work in connection with line-engraved intaglio printing). Here, of course, we are dealing with relief dies, and reversal is not required to obtain white-line work, as that is created directly and shells would not be in order.

Just to make certain, however, we've checked. Here concurrent with the destruction action previously touched on, the dies involved for all issues were transferred from the Post Office

Department to the Bureau of Engraving and Printing on July 27, 1897, and this, of course, included the three dies of the 1865 Newspaper and Periodical issue. At the same time the BEP acknowledged the receipt of “Five Shells Lathe Work.” These are not otherwise detailed but we can zero in on them because in addition to receipting for these pieces, the BEP set up detailed records of their own, assigning a serial number to each piece. Going to that record we find the following:

P.O. Die No.	Denom.	Series	Assigned	Item
99	1c ord.	1861	11-16-97	Shell
100	3c "	"	"	"
101	5c "	"	"	"
102	12c "	"	"	"
103	24c "	"	"	"

So we come to a dead end insofar as the 1865 N & P record is concerned. If any special pieces were developed in making the 1865 dies, they are not recorded and have not survived as government-owned items. The 1865 N & P dies were assigned P.O. Die Nos. 127, 128, and 129, respectively, in this same numerical series as given in the preceding table, and this comprises the essential extent of the known records.

Before going on, however, we have to smile at a general comment on the die/shell 7/27/97 receipt signed by the BEP Director, Claude M. Johnson, that the “dies (are) badly rusted and two damaged.” Our smile comes from the knowledge of the “tit for tat” communications that took place at the time. As to the condition of the dies, however, the BEP has done a good job of cleaning things up and taking care of them, as all of the dies we’ve ever examined have been in pretty good shape.

Use of Steel Dies and Plates

Of course, the simple answer as to the material of which the dies and plates were made is covered right in the stamp contract; one of the provisions was that they be made of steel. So why has everyone been so willing to figure some other material and some other variations in manufacture? Electrotypes, for example, would have consisted of an electrolytic deposit of copper backed up with lead or type metal—certainly not steel. (Electrolytic iron was to come along much later.) Certainly, a contract could be modified, but the proponents of any change then need to come up with the evidence and no one has.

Here are the pertinent contract provisions as taken from the six-year contract, signed Nov. 5, 1861, but “. . .to commence on the fifteenth day of August Anno Domini Eighteen Hundred and Sixty one. . .,” with paragraph four stating:

“And the said party of the second part further agrees to engrave and keep in repair all the steel dies and plates necessary to furnish the above mentioned denominations of stamps or others, without charge, at the pleasure of the Department, and that said dies and plates are to be the property of the United States for the service of the Post Office Department.” (Brazier, 1941.)

The delay in signing—still likely confirming an earlier verbal agreement—may have been owing to the Civil War that was under way, but that is speculation.

Use of “En Epargne” Engraving and Letterpress Printing Confirmed

Anyway, in sum, we have to disagree with the carefully reasoned Young article of 1942 on the making of the plates and the material used. Evidently the method of printing has caused people to think that the development of the plates just had to be different and that they couldn’t have been

of steel for one reason or another. But think about it. Letterpress printing is just the reverse in relationship to line-engraved intaglio printing so far as the design and the printing surface is concerned. This means that the same procedures could be followed in each case, viz.: you start with an engraved original die. In the one example your design is incised and in the other you cut away that which you don't want to print, leaving the design raised. The same material can be used, in this case steel, and the same trained engravers or mechanical methods can be employed. Certainly there are several ways to go for the next step to eventually make the printing plate(s) but the standard method then, and still true today for line-engraved intaglio, is to make up an intermediate steel transfer roll bearing the desired design in reverse from the die. This then, when appropriately hardened, can be used in making any number of plates.

Why anything different in this case of the 1865 N & P's, particularly when we have this record of the destruction of three transfer rolls and the steel requirement in the contract? This is not only the simplest answer as to how the plates were made but it also complies with all requirements of which we are aware. And of course we have added to this by the letters from the National Bank Co. specifying transferred engraved plates. So there is the "icing on the cake" and the projection of a straightforward production job in every respect except for the complex design and large size.

Now, there are still problems, or shall we say details? Were the plates hardened? The dies were, and the transfer rolls would also have been, but the plates are a big question mark. There was no contract requirement, and we have the matter of the 5c plate being extensively "routed-out" after some use, creating the white-margin variety as against the colored. So again, why were not the 10c and 25c plates also cleared between the designs? Apparently no one knows and we've never found a clue, but it could be that those two plates were hardened from the beginning and the printers did not wish to risk softening the plates to make the margin alterations. Still, we don't really know. We do know that the 10c plate cracked, presumably late in its usage, but we find this only recorded for the trial color printings (Braceland, 1967, p. 179). The crack was an inch and a half long at that point, and as the plate was not destroyed until 1897, as we've indicated, we are certain that other recordings of the crack can be made. Whether this was part of the reason that the Continental Bank Note Co. made new 10-subject plates in the 1870's is a matter of speculation.

Alleged "Routing" of the 5c Plate

But let's go back to this alleged "routing" business on the 5c plate. In discussing this in the summer of 1988 at the Smithsonian, with Museum Specialist Wm. E. Worthington in the Division of Engineering and Industry, it was his opinion that the clearing of the margins was done by the use of a planer (metal-working machine) rather than a router, as routing machines had not been developed for general use at the time, the time being considered to have been around 1866-67. Planers, however, had been developed, and in fact the Smithsonian has on exhibit one that goes back to about 1840 that would have been suitable for the job.

The history of routing machines is a bit later for metal working. Mertle and Monsen (1957, p. 192) mention that "...routers as now employed for photoengraving were first made by John Royle. In 1869, he designed a "straight line routing machine, . . ." and this was "...followed (1874) by the 'radial arm' type of apparatus." This is confirmed essentially by a note in a recent article in *Printing History* (Harvey, 1988) which credits John Royle and Sons of Paterson, N.J. for the straight-line machine in 1868 or 1869 and the radial arm machine in 1875. True, such had been used on wood earlier in making type but we are talking about metal.

In effect, then, we are simply saying that the 5c plate was worked on by a machine that cleared the margins and are suggesting that the type of machine used was probably a planer. Machine shops at this period, right after the Civil War in a company such as this printing firm, would have made do with only a small number of machine tools at best. Woodbury states (1961, p. 97): "Only a few machine shops in the mid-19th century could afford to have specialized machine tools. . . Most shops had to depend upon a lathe, a planer or shaper, and a drilling machine, together with the skill and ingenuity of their workmen."

Now, how were the plates laid out? This was an aspect that we tried to tackle even before we found the record of the use of transfer rolls, and we didn't do very well. The best record on actual material was found on several prints of the 10c in the form of white layout lines in the margins which seemed to suggest a block type of plate layout—say something like the lines printed with the U.S. 1c eagle carrier (Scott LO2) or Confederate States Scott 10, or as Luff (1943 reprint, p. 43) erroneously described it for the 1847's, with "the plate, duly ruled into spaces for the stamps. . . ." In any event, evidence is not readily seen on these N & P's, and we postulate that somehow the method of printing inks up these fine lines so that the print is usually solid. So we are not willing at this point to say how the entries were controlled when making the plates—but still there is no question but that they were made by transferring, and to us, steel to steel.

1875 Reprints Made by National, not Continental

We conclude this article by calling attention to the fact that the reprints of 1875 were made by the National Bank Note Co.—and not by the Continental Bank Note Co. as given in the current 1989 Scott U.S. Specialized Catalogue. This action developed from the following inquiry:

U.S. Postage Stamp and Envelope Agency
New York, June 14th 1875

Sir:

Yours of 12th inst. in relation to preparing 10,000 of each denomination of Newspaper Postage Stamps of the issue of 1865 received. You state the(y) must conform in every respect to the samples of originals enclosed. No samples were enclosed. Nor do you state which company is to print them. The National Bank Note Co. in whose vaults the original plates are at present placed or the Continental Bank Note Co. the present contractor for Stamps. Please advise.

Respectfully etc
(S) D.M. Boyd
agent

Hon E.W. Barber
Third Ass't P.M. Genl
Washington, D.C.

This was stamped received on June 15th at the Third APG office and a reply of June 16th enclosed samples of the stamps and that the "printing should be done by Co. to be chosen by Mr. Boyd & Charge not to exceed \$1.50 per M." Well, the company chosen was National, as they presented the POD with a bill for producing 10,000 copies of each at \$1.50 per thousand, totaling \$45.—. This was during the quarter ending 6/30/75 (National Archives, RG 28). This means that the current Scott catalogue listing of the special N & P printings of 1875 as being performed by Continental is wrong (Cummings, 1988, p. 186). Luff agrees that they were done by National and that the 30,000 of the reprint were received by the P.O. Department July 21, 1875 (Luff, 1943 reprint, p. 263). One might guess that Continental made up their 10-subject plates to get this job but that didn't work out. The Boyd letter that we've quoted, incidently, is indexed under "Specimens N & P."

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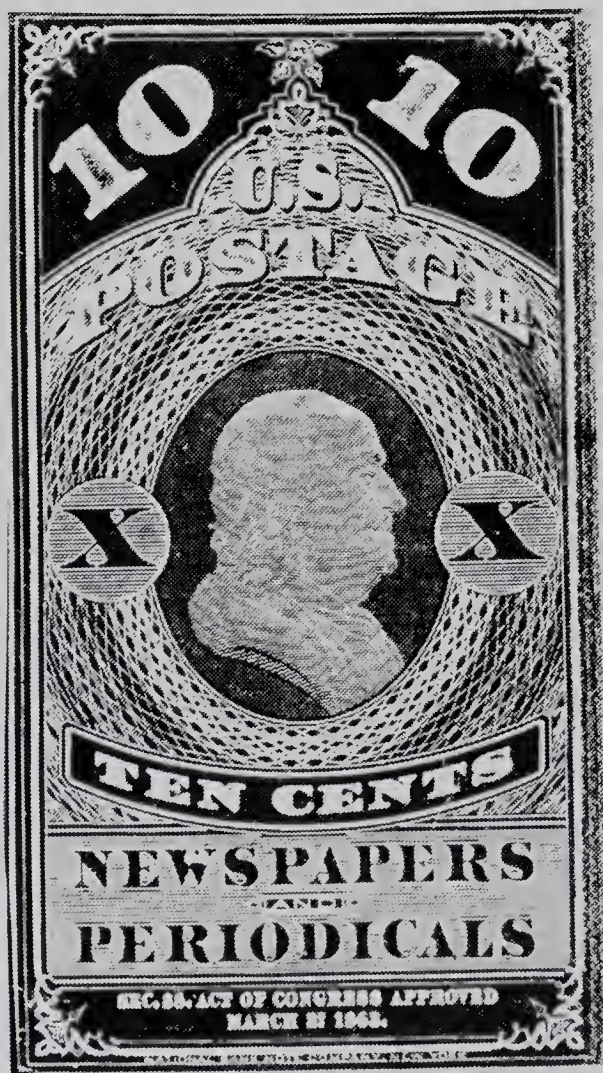


Fig. 2. 10c dull red trial color die proof from uncleared die, showing parallel grooves around the outside of the design, these clearing lines most prominent at the right side. See *Journal* 167, pp. 102-118.



“On the Levee” vignette.



Genuine \$20 Merchants Bank note with the vignette.

“On The Levee”

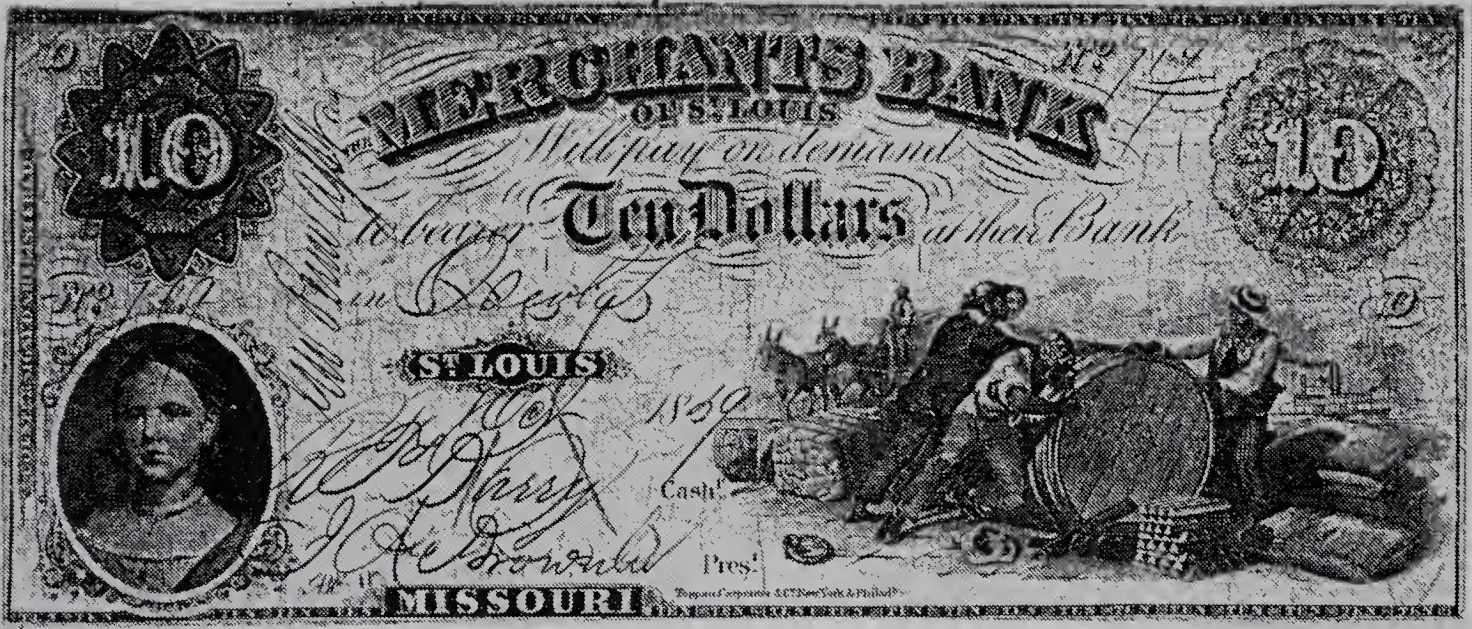
The Use of a Toppan, Carpenter Vignette

by RONALD L. HORSTMAN

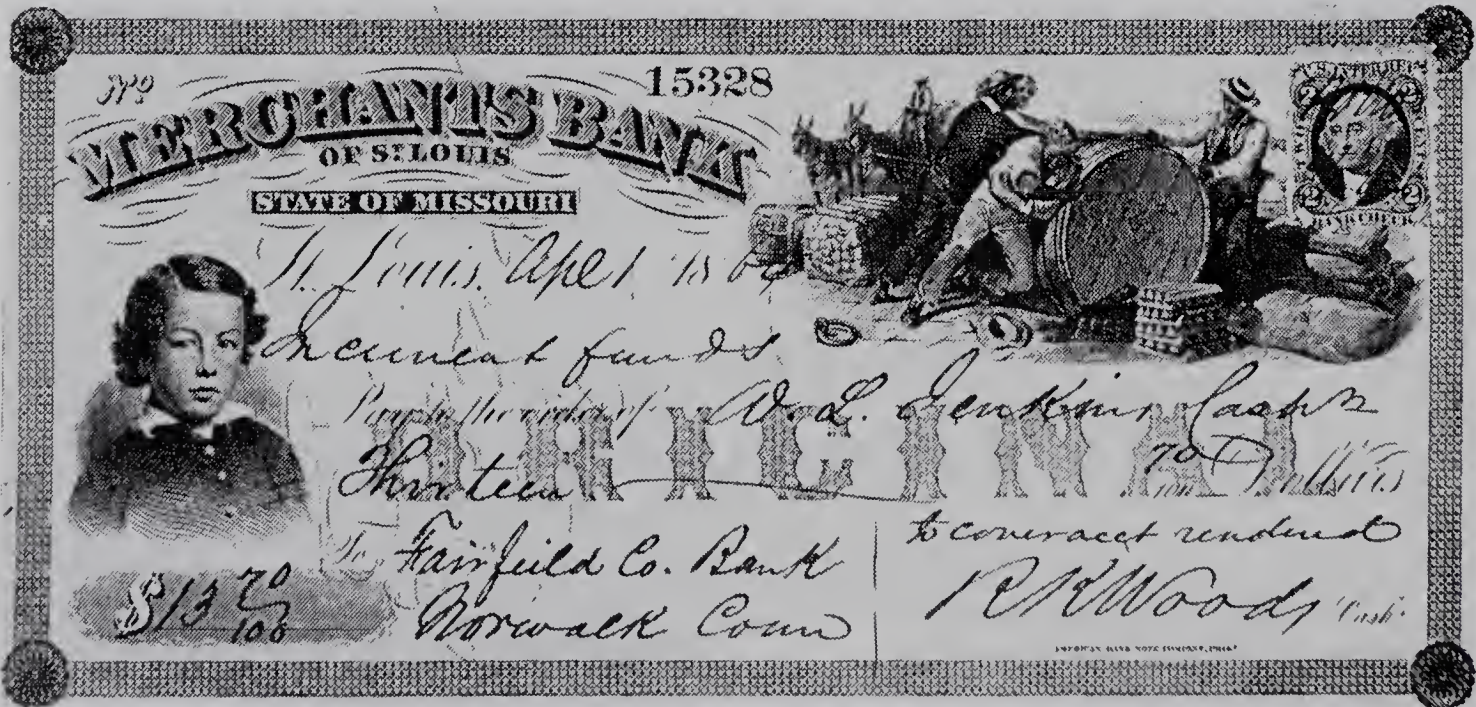
This attractive vignette was very well liked by the Merchants Bank of St. Louis, which opened on Sept. 1, 1857 on the northwest corner of Main and Locust. The bank operated successfully through the Civil War period and eventually converted to the Merchants National Bank in 1865.



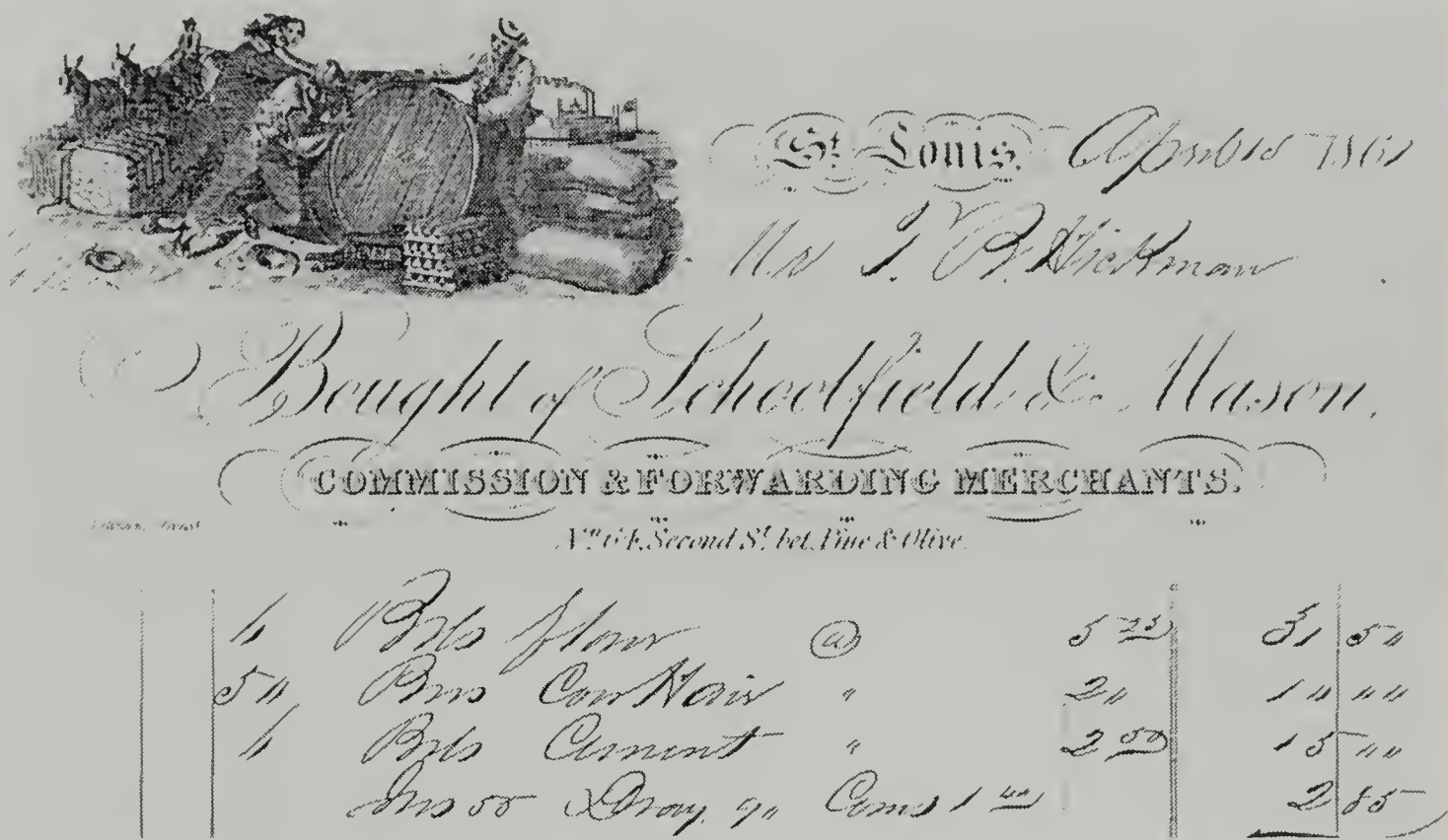
Spurious \$5 note. On the genuine \$5, the vignette is in the left upper center.



Counterfeit \$10 note, with coarse engraving but still generally deceptive.



1864 draft of the Merchants Bank printed by American Bank Note but using the old Toppan, Carpenter vignette.



Invoice of Schoolfield & Mason, St. Louis, using a lithographic copy of the vignette.



Enlargement of the invoice vignette, showing that the name “St. Louis” and initial “R” have been replaced by the initials “S & M.” Lithography evidently by G. Gibson, Olive St.

The vignette, engraved in 1857 by Toppan, Carpenter & Co., New York, Philadelphia and Boston, was used on each of the Merchants Bank’s circulating bank notes and drafts. It featured an appropriate wharf scene with four men, at least three of them black, rolling a hogshead of tobacco. The name “St. Louis” and the initial “R” in a diamond appear on the end of the hogshead. Other bales and bags lie about; in the background is a steamer flying the flag, and to the left is another black man driving a team of two mules pulling another hogshead.

Notes in the denominations of \$5, 10, 20, 50, and 100 were issued, with the vignette placed differently on each note by the printers, Toppan, Carpenter & Co. As can be seen in the illustrations, counterfeit and spurious notes with this vignette exist, as well as a lithographic copy used on an invoice.

U.S. Air Mail *Earliest* Small Die Proof Reported

by JOE R. KIRKER

PF

THE PHILATELIC FOUNDATION

270 MADISON AVENUE
NEW YORK, N.Y. 10016

EXPERT COMMITTEE

No.

0166345

5/13/87

We have examined the enclosed item submitted by the applicant described as follows:


Country: UNITED STATES OF AMERICA

Cat. No.	Issue	Denom	Color
C8P2	1926	15¢	olive brown


Scott's unless otherwise specified.

UNUSED
SMALL DIE PROOF ON WHITE WOVE PAPER
OF WHICH A PHOTOGRAPH IS ATTACHED AND
ARE OF THE OPINION THAT:

IT IS GENUINE*****



166345


For The Expert Committee
Chairman

A20504

submitted by PHILIP T. BANSNER, INC.

A previously unreported small die proof, on white wove paper, has been given a “genuine” certificate, #166345, by the Philatelic Foundation of New York. This C8P2, purchased from Phil Bansner of the Empire Group a short while back, represents the earliest known airmail small die in collector’s hands. Neither *Scott’s U.S. Specialized Catalogue*, the *American Air Mail Catalogue*, or *Sanabria’s Standard Catalogue of Air Post Stamps*, has ever listed a United States airmail small die prior to the 10¢ Lindbergh issue of 1927-Scott #C10.

A copy of the proof and certificate has been forwarded to the Editors of Scott Publishing for possible future listing in the *U.S. Specialized Catalogue*.

Essays, Proofs, and Special Printings Germany 1849–1932

Definition of Terms and Description of Types

by PETER U. THEUSS

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(Continued from *Journal 180*, Page 158)

(Note: The reader will note a discontinuity in figure numbers, i.e. a jump from Figure 3 to Figure 19 to Figure 10, etc. It is due to the fact that this study, as defined in *Journal 179* at the outset, is an adaptation of the introductory section of the author's forthcoming catalog of the material defined and the numbering sequence was planned to be relevant to the entire book. However, this anomaly does not diminish the usefulness of the research on classifications and printing methods. BRM)

C. Postage Stamps (cont'd.)

4. Proofs

b. Technical proofs in incomplete design

Progress intaglio die proof—engraver's progress proofs showing stages in the completion of the master die. Impressions from a die ultimately not used are essays.

Master-, key- and duty-type die proofs of one-color values—printing forms which are to be used for several values, areas or both are produced from progressively completed master die with blank tablets; multiplications therefrom are completed with common inscriptions (country, currency) as key-type dies; multiplications therefrom are completed with numeral of values as duty-type dies for the manufacture of the printing forms. These die proofs are also known with supplementary drawings or a mounted vignette to display the desired design (Figures 30, 31).

Vignette die proof of preliminary die—impression from die in its originally slightly larger format before shortening it to fit into the frame, or with a preliminary borderline (Figures 32, 33).

Duty and supplementary die proofs of one-color value—separate impressions of each die.

Duty and supplementary die proof of two-color value—separate impression from dies with approved or trial combination of design parts (similar to Figures 33 b, c, d, but from dies used for the issue printing).

Color phase proof—for a multi-color stamp the design features for each color are distributed over separate forms which may be complementary or overlapping to create additional shades. Color phase proofs are produced in single colors and in cumulative combinations, e.g. a four-color design may be represented by seven different phase proofs (Figure 35).

Letterpress-embossing printing without yielding plate—the colorless area used for the embossing remains flat.

Letterpress and embossing proof in separate display—impression from one of the two dies without use of the other.



Fig. 30. Master die proof for one-color values with blank tablets for numeral of values and literal value description; Württemberg 1881 (No. 0 94).

Fig. 31. Secondary master die proof (with overprint proof) of two-color value with literal value description in bottom tablet, with blank tablets for numeral of values and diagonal inscription; Württemberg 1902 (No. 0 104).

c. Material proofs

Color trial proof—display of available colors for the selection of issue colors (color trials were frequently produced in the essay phase).

Color proof—display of selected color tone for approval.

Paper trial proof—display of available types of paper.

Watermark trial proof—printing of current values on paper with a watermark design not used for the issue.

Watermark proof—printing on paper with issue-watermark of current series or other values not issued with the watermark.

Gum trial proof—display of new, colored gum.

d. Process proofs

Separation trial proof—display of different methods or modes of separation (Figure 41).

Separation proof—new comb or harrow perforation displayed on sheet of plain paper.

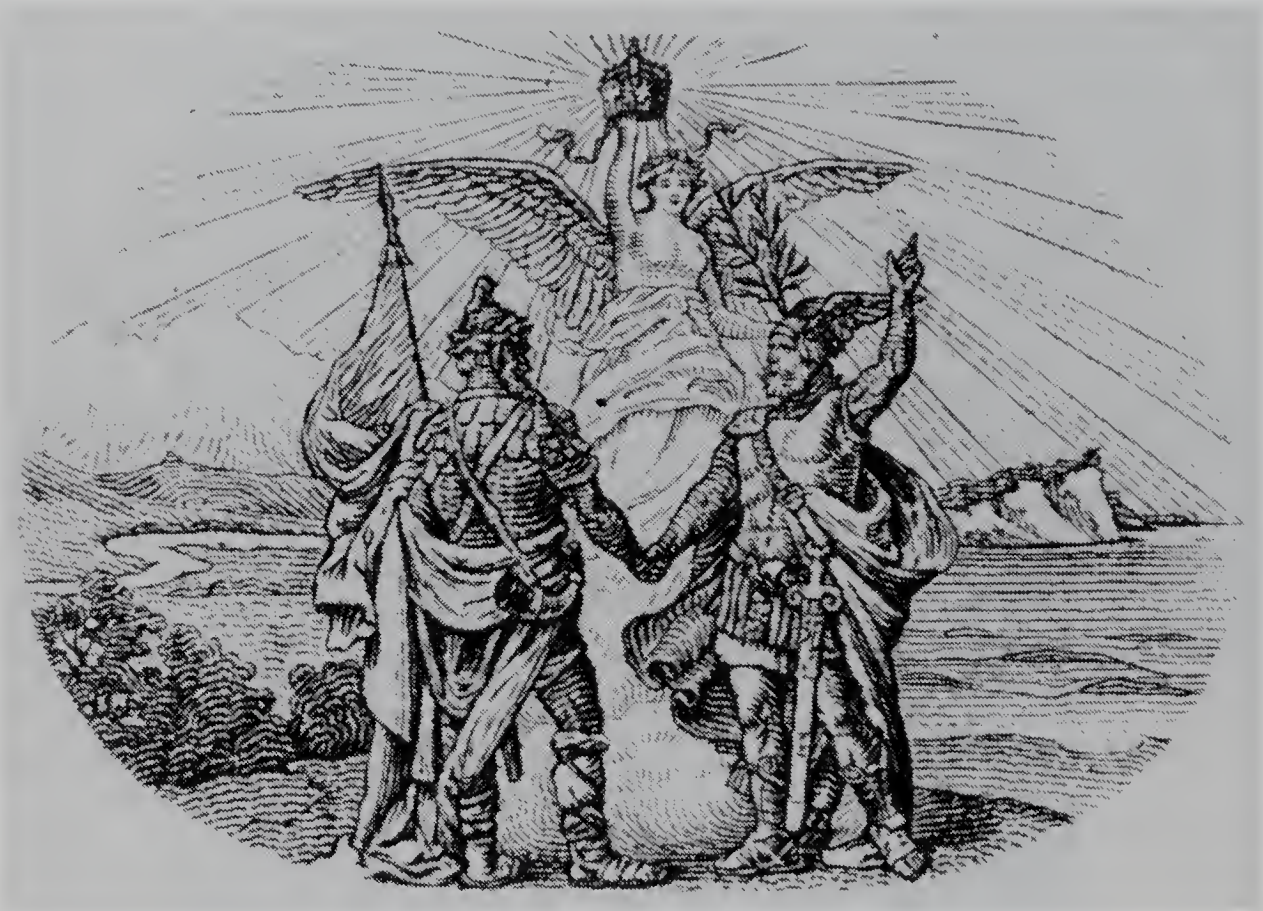
Security overprint trial plate proof—small patterned overprint in a design not used for the issue (Figure 42).

Security overprint plate proof—impression in issue design on plain paper or essay/proof sheetlet (Figure 43).

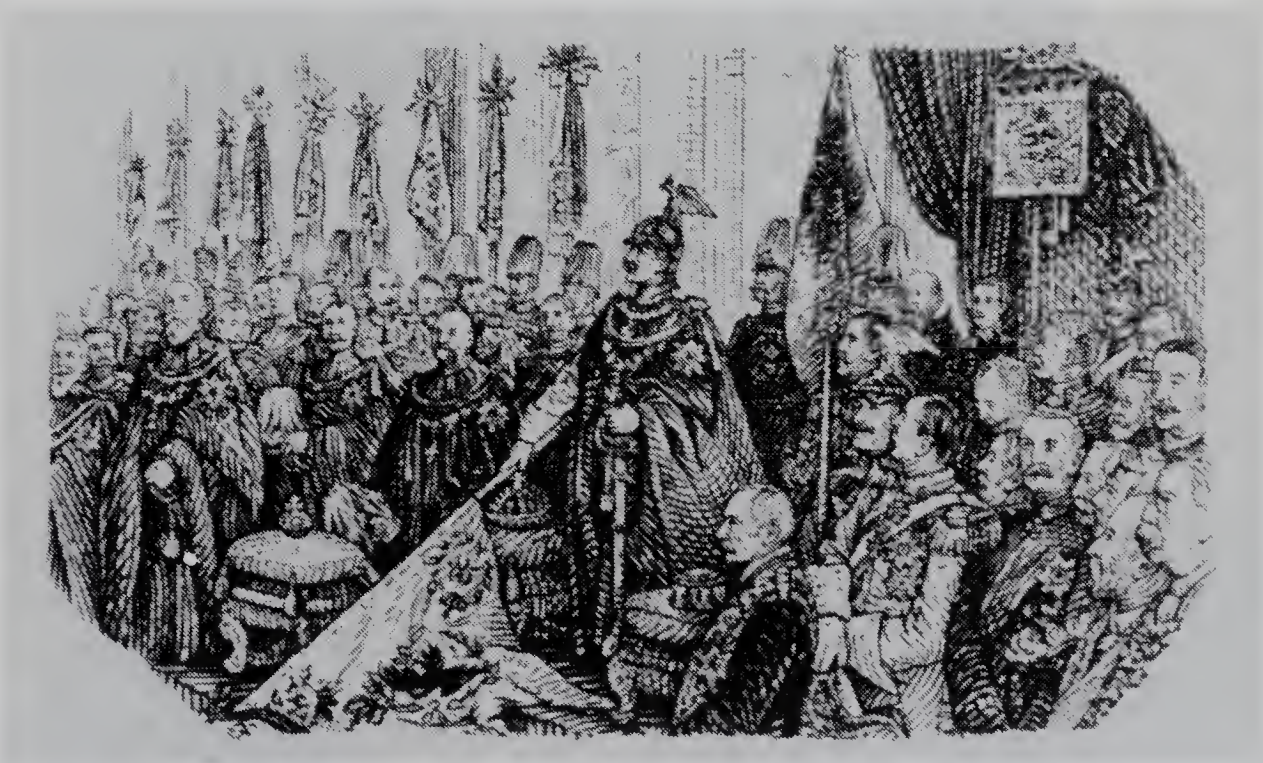
Security overprint single subject proof—die impression, 26x28mm, with repetitive text: "NORD-DEUTSCHER POSTBEZIRK," meander border and rounded corners on piece of plain paper (Figure 44).

Embossed paper plate proof—sheet embossing with small colorless pattern before or after letterpress printing (Figure 45).

Single subject embossing proof—small colorless pattern (text) restricted to the stamp format (Figure 46).



a.



b.

Fig. 32. Vignette die proof in preliminary, larger format not yet shortened to fit into frame of (a) one-color, (b) two-color value; Germany 1900 (No. 63 and 65). Photographs courtesy of Smithsonian Institution.



Fig. 33. Preliminary die proof of two-color value with surrounding line of vignette unfinished; Germany 1900, No. 57.



Fig. 34. Two-color plate proof without margin print (dash-bar) of duty plate, with surrounding line of vignette completed; Germany 1900, No. 74, color proof (color and paper of No. 70).

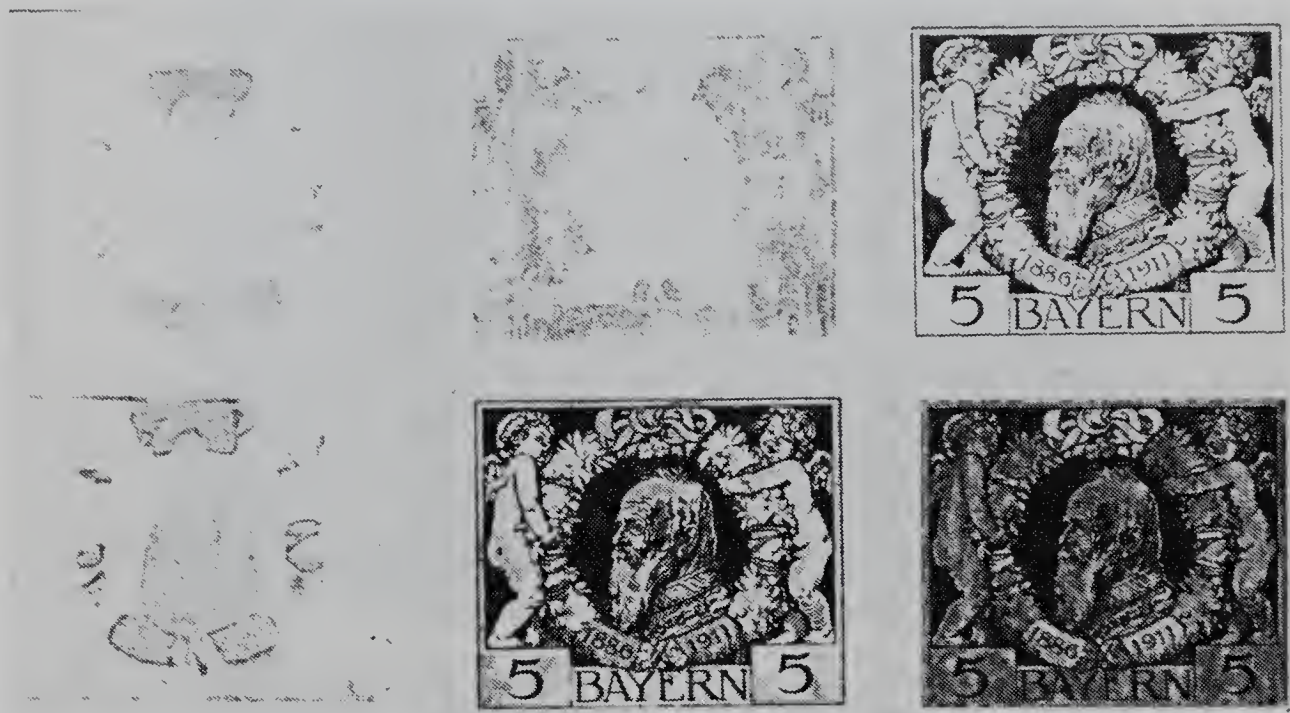


Fig. 35. Color phase proof, impressions in single colors and combinations of issue colors pale green/dark green/yellow/black; Bavaria 1911, No. 92.

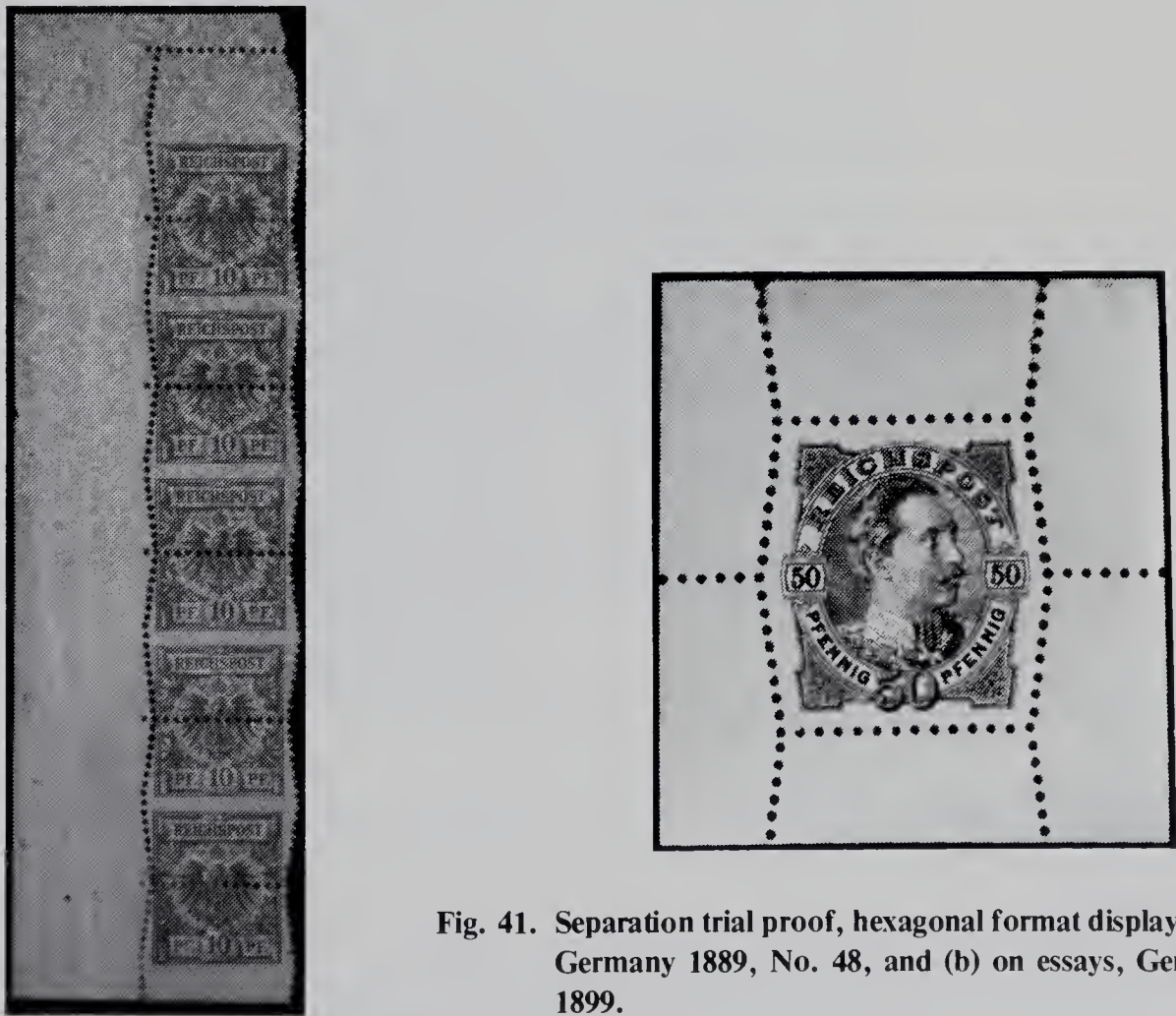


Fig. 41. Separation trial proof, hexagonal format displayed on (a) Germany 1889, No. 48, and (b) on essays, Germany c. 1899.

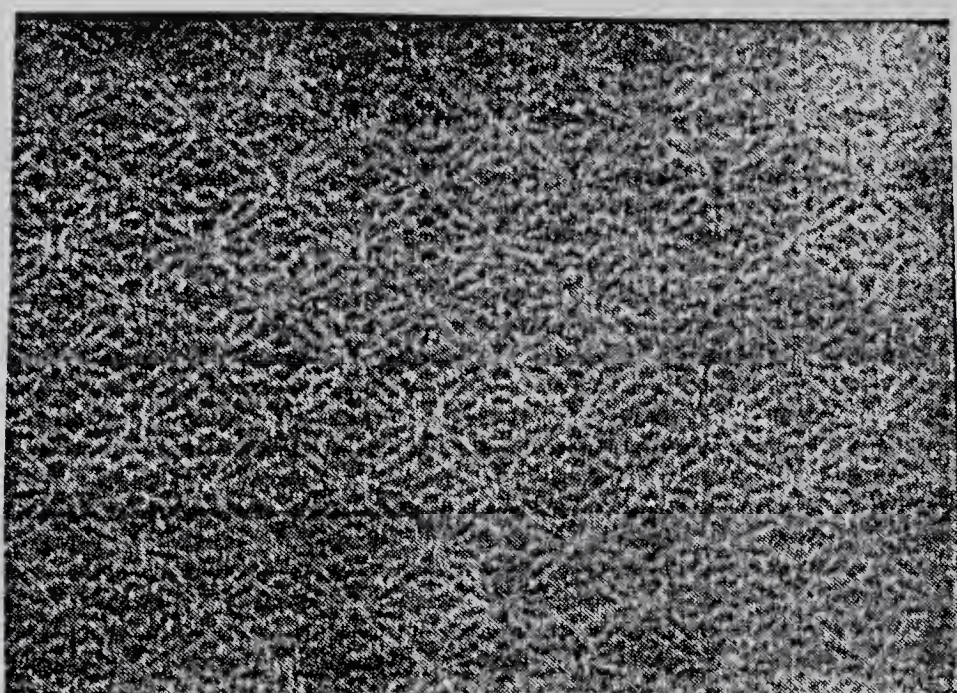


Fig. 42. Security overprint plate trial proof in colorless net pattern on plain paper (also on Germany proofs c. 1899).

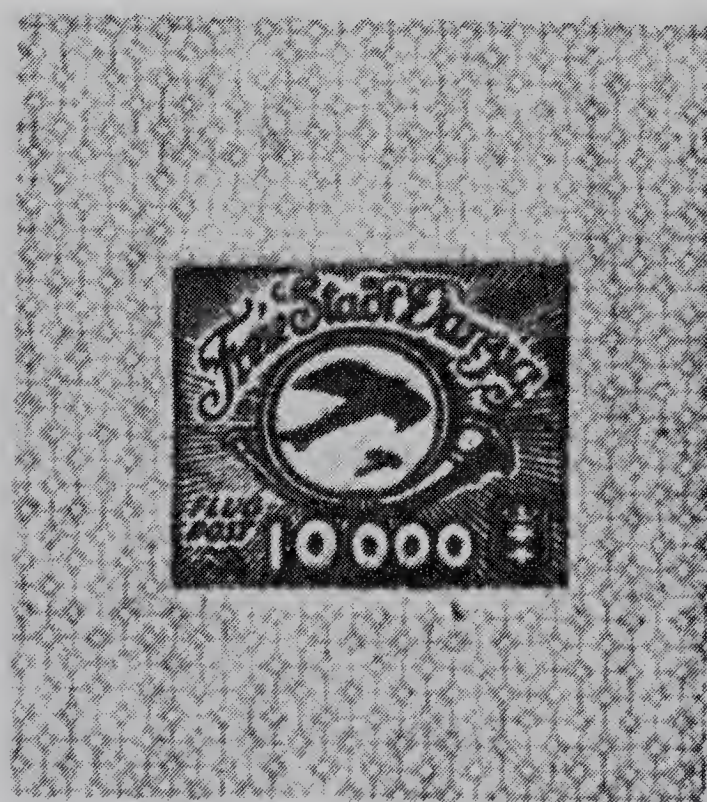


Fig. 43. Security overprint die proof, c. 40×45 mm, on sheetlet (c. 80×70 mm) with die impression of unissued value; Danzig 1923.

e. Other proofs

Plate margin trial proof—impression with margin marking not used for the issue (Figure 50).

Plate margin proof—impression with new margin marking (to assist in the production, handling and selling, e.g. dash- or line bars, row numbers and values) for display and submission.

Plate proof of two-color value without margin print—preliminary use of one or both plates without the usual sheet margin marking (Figure 34).

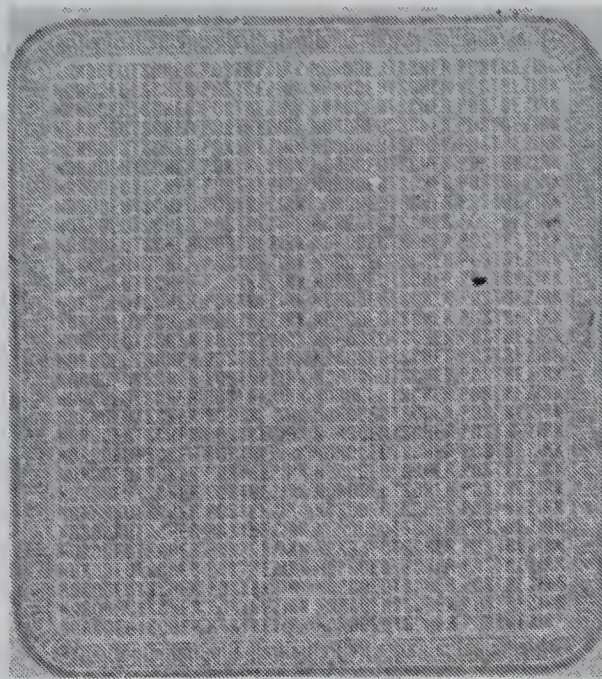


Fig. 44. Single subject overprint proof in a small pattern, $25 \times 28\text{mm}$, with repetitive text **NORDDEUTSCHER POSTBEZIRK**, meander border and rounded corners, on buff wood pulp paper. To utilize the stock of invalid postal stationery envelopes of Old German States, a current stamp of the North German Confederation (1868) was mounted on top of the old value imprint and overprinted with the design in silver gray.



Fig. 45. Embossed paper plate proof. The small pattern of colorless hexagonal lines (0.4mm diameter) extends over the whole sheet; the embossing was done before the letterpress printing; Germany 1889, No. 47.

Defacement proof—impression from a demonetized plate to document its condition (Figure 51).
Cancellation removal proof—experimental attempt to remove cancellation ink to test color fastness (Figure 52).

f. Stamp booklet trials and proofs

Booklet trial proof—experimental booklet with stamps of the current issue not used as such, or in a pane size and composition not adapted (Figure 53).

Booklet proof—booklet with cover and interleaves different from the issue.

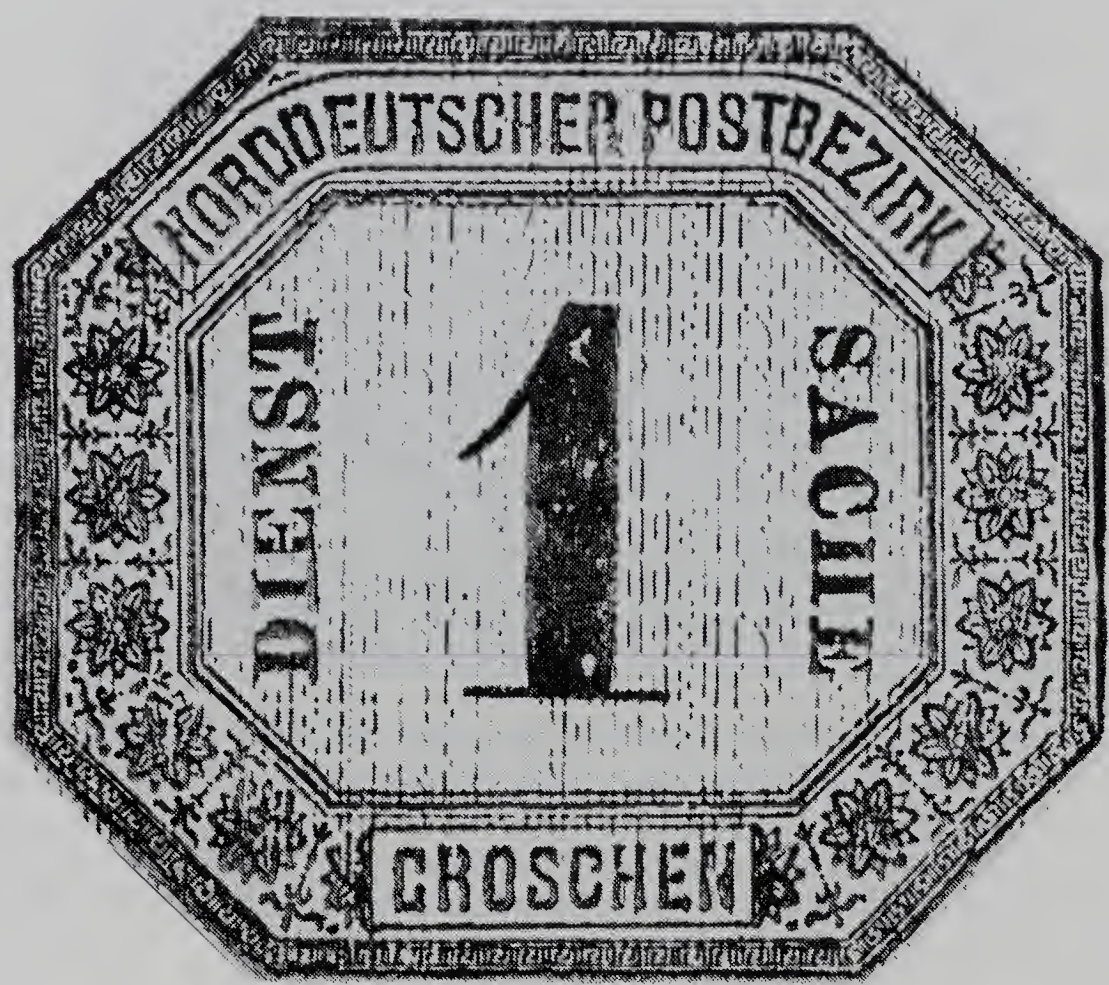


Fig. 46. Single subject embossing proof after letterpress printing with repetitive text “NORDDEUTSCHER POSTBEZ.:", two times in 18 rows within dotted frame line; North German Confederation 1870, essay of official stamp (No. 0 4).



Fig. 50. Margin marking trial proof, German East Africa 1900, No. 11, with row values in “mark/pfennig” currency of the 3pf value plate instead of “rupee/pesa.”

Booklet (pane) promotion sample—cover and interleaves as issued, with white gummed paper as substitute for stamp pane. The perforated blank fields have 6.5mm large numerals in the color of the planned value and occasionally advertising to illustrate the composition of a booklet or a pane (Figure 54).



Fig. 51. Defacement proof prior to document demonetization of postal stationery value stamp, Württemberg 1870/72.



Fig. 52. Cancellation removal proof to test color fastness of ink, Prussia 1861/65, No. 18, color proof in gold bronze with local cancellation: "BERLIN 2.6.64 11-12 V.," imperforate.

Booklet pane sheet trial printing—the three blocks of 6x10 subjects of the printing sheet with gutters have no inverted subjects in columns 4-6 of each block, which is required for the assembly of booklets; Germany 1920 Nr. 119 c (Figure 55).

5. Printing press condition proofs

Before each production run, the calibration of the press has to be checked. Single sheets are put through the machine as often as required until a good printing is assured. Repeated use of a sheet results in double prints (also with one inverted) or printing on both sides. Such trials were done mostly on inferior and colored paper without gum and perforation and represent printer's waste.

6. Special printings (other than late issues or reprints)

During the issue period of a stamp series special printings may be produced for various purposes of the authority.



Fig. 53. Booklet pane mockup, 10pf value of booklet not issued; Germany c. 1900/01.

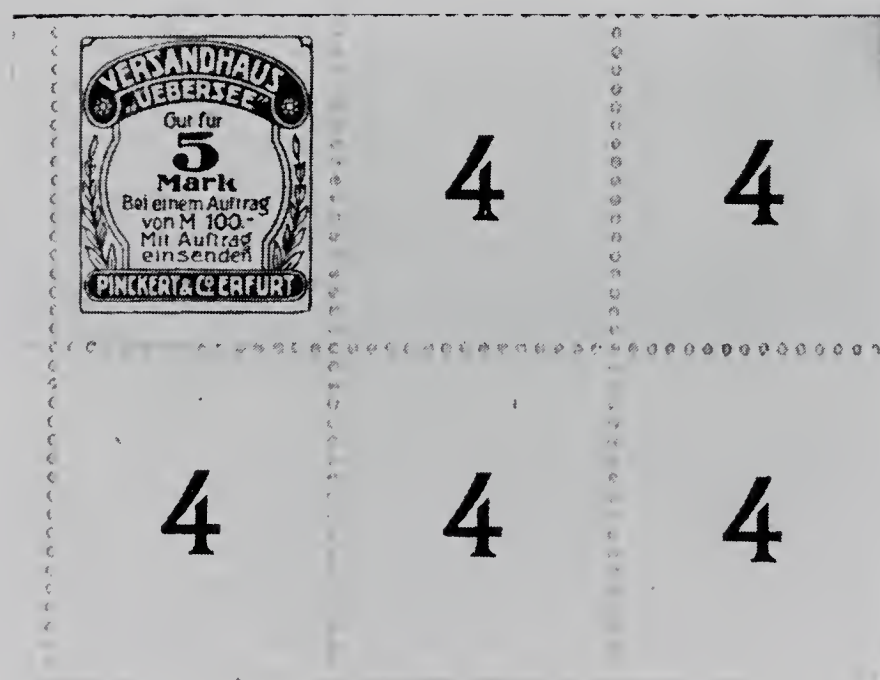


Fig. 54. Booklet pane promotion sample, white gummed paper, perforated blank fields with advertising specimen and large numerals indicating the value to be used; German East Africa 1911 (for No. 32 c).



Fig. 55. Gutter pair from booklet pane trial sheet (a) where the three blocks of 6×10 subjects of the printing sheet, divided by a gutter, have no inverted subjects in columns 4–6 of each block, which is required for the assembly of booklets; (b) Germany 1920 (for No. 119 c).

Imperforate instead of perforated—after imperforate values of a perforated issue became known, other postal administrations requested a specimen, thus causing the production of this variety.

Line instead of comb perforation—production of current values with perforation variety at the request of the postal museum.

Comparison proof of variety—for the examination of a variety which had been submitted to the printing works for investigation, a similar proof was produced for comparison purposes (e.g. color proof, double overprint).

Instruction stamps—impressions in black or color from single die used as seal for sheet package to indicate content or for training purposes.

7. New value planned or printed but not used

Die/plate proof of proposed value—a new value was approved, a die/plate prepared and proofs taken but no stock was printed.

Unissued value—a new value of the current issue, or a new design, was approved and stock printed but not issued, or issued but not used postally.

D. Overprint (or Surcharge)

The development of an overprint pattern deals with variations of the text, typeface, picture design, arrangement, and positioning of the components. Essay and proof impressions are done on a stamp of the planned issue, other values or series, and on plain paper.

Overprint artwork—drawing on stamp or plain paper (Figure 60).

Overprint montage—essay or issue design printed on white paper, cut out and mounted on a stamp (Figure 61).

Overprint essay—impression from a printing form in a pattern of text, typeface or picture design not used for the issue (Figure 62).

Overprint die or cliché proof—impression from the approved printing form used for the issue.



Fig. 60. Overprint drawing on Germany 1919 Nr. 103 for Danzig 1920 air mail stamp C2.



Fig. 61. Overprint montage, new value printed in issue type on white paper, cut out and mounted on stamp to be surcharged; Bavaria 1916 Nr. 115.



Fig. 62. Overprint essays for Württemberg 1923 No. 0 71.

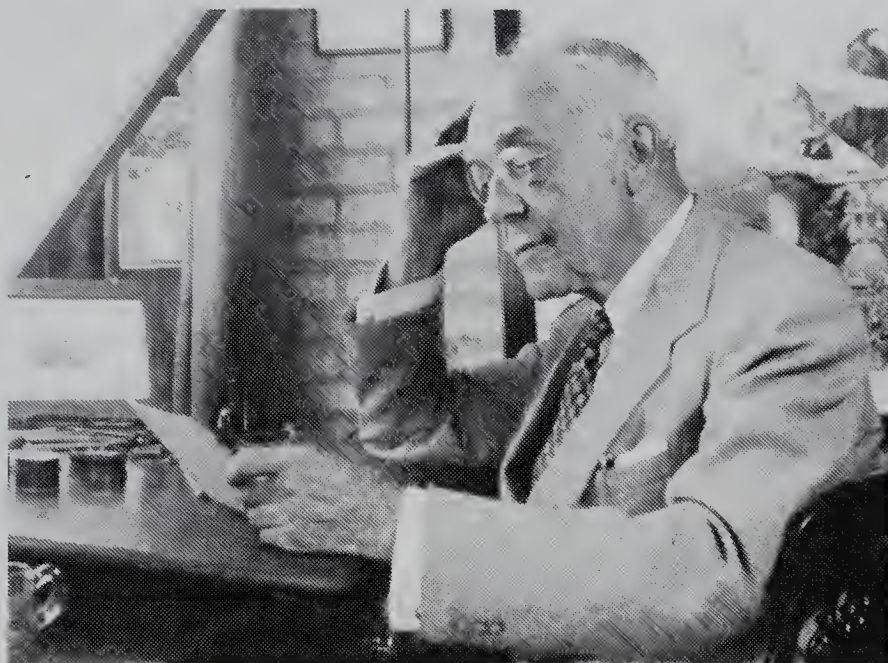
Printer's overprint plate proof—first impression on plain paper from preliminary plate composed of a typeset design for individual positions, or of clichés with multiples, to check horizontal and vertical alignment and uniform height of the printing surface. Due to corrections, the printer's plate proof may differ from later proofs. They were produced prior to multiplication of the plate arrangement and only rarely became available.

Overprint plate proof—impression from issue printing form on plain paper or stamp sheet to display condition, and for submission to the authority for approval; the acceptance is sometimes certified on the sheet margin.

Overprint color trial proof—display of available colors for selection of issue color, produced from approved plate on stamp or plain paper.

Overprint fat instead of normal—see "Specimen with appropriate marking".

(To be continued)



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1 Brazil	19 Ecuador	4 San Salvador
4 Canada	2 Haiti	1 Surinam
5 Chile	1 Honduras	1 Venezuela
3 Colombia	3 Nicaragua + a	1 1947 CIPEX label
1 Congo	fiscal	

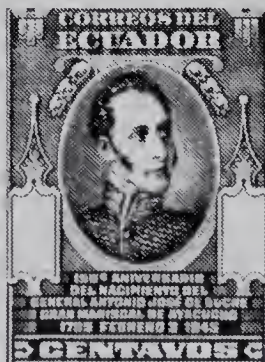
Also, 13 misc. die proofs of specimen stamps and possible small vignette portraits for insertion into stamp borders.

For further information contact

Daniel Loizeaux

Lauder Lane Greenwich, CT 06831

(203) 869-0452

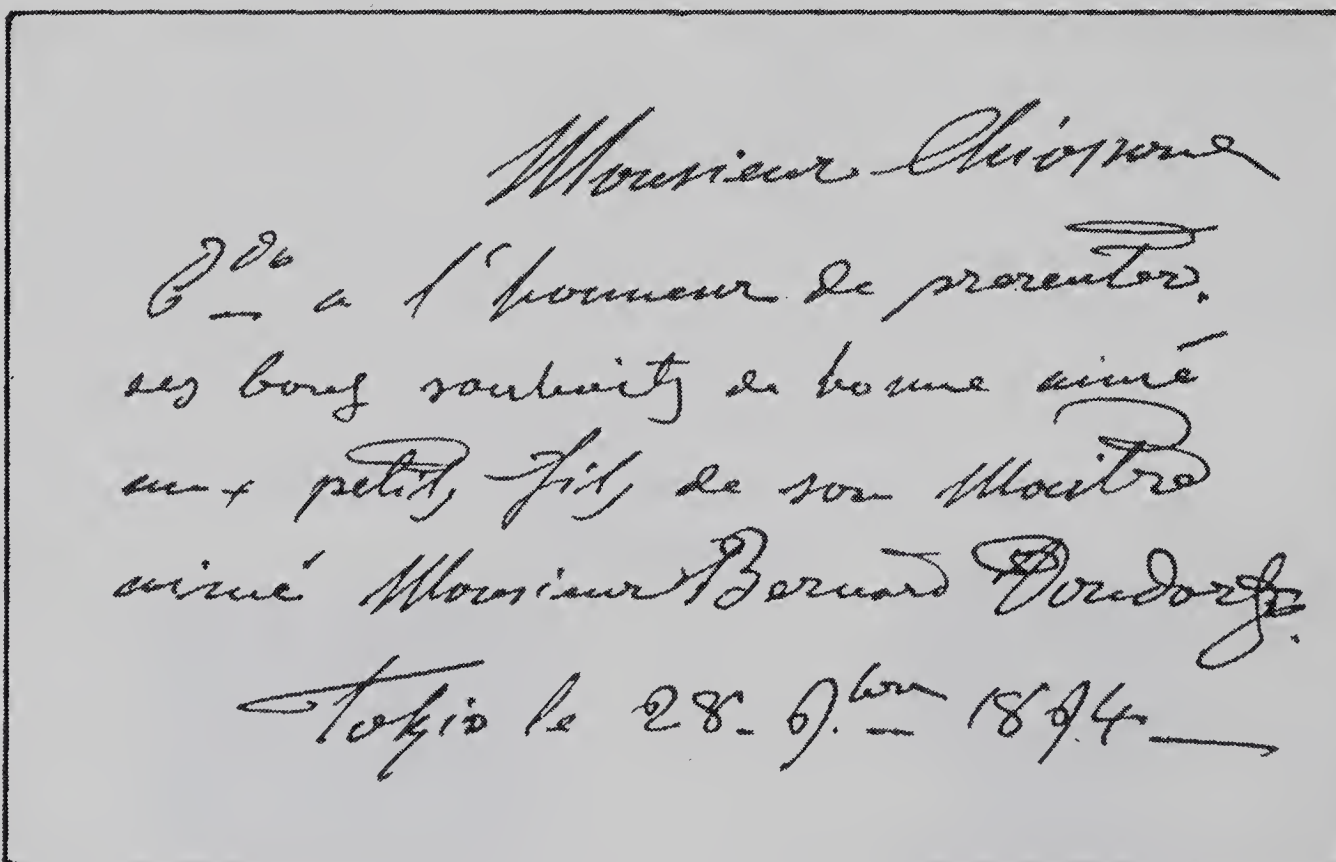
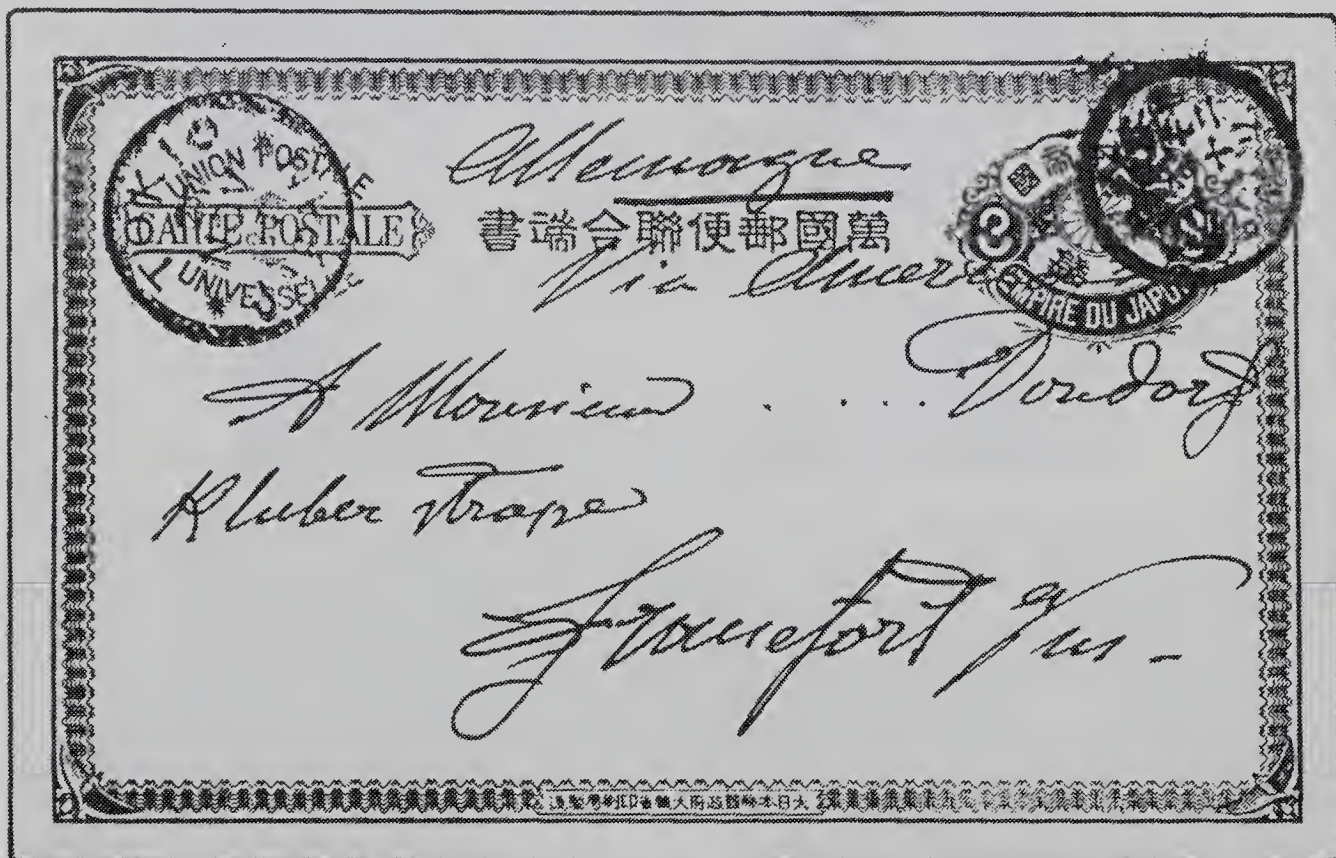


Ecuador—
incomplete or progressive die proof.



Canada—
die proof of unissued
Prince of Wales vignette
for the MacDonald-Cartier
centenary issue.

More on Edoardo Chiossone, Japanese Government Printing Bureau Engraver



New Year 1895 Greetings from Chiossone. Message side of Chiossone's card, translated:

Monsieur Chiossone Edo (?) a l'honneur de présenter ses bons souhaits de bonne année* aux
petits-fils de son maître aimé Monsieur Bernard Dondorf. Tokio le 28 9bre 1894

* The first année must be a mistake for année.

Published in *Journal* 177, First Quarter 1988, was a composite history of Edoardo Chiossone, the little-known engraver of Japanese stamps and bank notes from 1875 to 1891. This biography was given to us by Robert M. Spaulding, editor of *Japanese Philately*. Now Mr. Spaulding has added additional details in his June 1988 issue; they came from a West German collector, Florian Eickhorn.

Articles in *JP* 42/91 and 42/107 mention that Edoardo Chiossone, Karl Anton Brück, and Bruno Liebers, before joining the Japanese Government Printing Bureau staff in 1874–75, had all been employed by the firm of B. Dondorf & Naumann in Frankfurt-am-Main, Germany, which had also printed paper money for Japan and sold printing machinery to Japan in 1874.

I have recently found a Japanese postcard mailed by Chiossone in 1894, extending New Year greetings to “the grandsons of my beloved teacher Monsieur Bernard Dondorf.” This card has a Tōkyō Kōjimachi bisected-circle domestic datestamp at upper right and a TOKIO roman letter datestamp at upper left, both dated 28 November 1894. Since Chiossone had studied intaglio techniques in Florence, London, and Frankfurt, he refers to Dondorf as his “teacher” (*maître*), not former employer. Since the message on the card is in French, “Bernard” was probably “Bernhard” in German. The street in the address (Klüber Strasse) still exists, near the city’s central station.

Albert Pick’s *Papiergeldlexikon* (Encyclopedia of Paper Money) (Munich, 1978), states that “Dondorf and Naumann were two separate printers who joined from time to time to fill large orders. They printed paper money for all the German states, and . . . paper money of Italy and Japan. In 1932, they were forced to close.”

The Japanese Government Printing Bureau’s Chōyōkai Foundation, in its 1969 book *Yubin kitte seizō no hanashi*, referred to the Frankfurt firm as “Bii Dondorufu Shinōman Kaisha.” The 1975 English version of that book (*Japanese Postage Stamps in the Manufacture*) further corrupted the name to “B. Dondorf Synomann.” The Bureau’s 1971 official history (*Ōkura Shō Insatsu Kyoku hyakunenshi*) gave the name as “Bii Dondorufu & Shii Nauman,” evidently meaning B. Dondorf & C. Naumann.

“Warrior Head”

Essays from the Sam Nickle Collection

Apropos of Norman Seastedt’s discussion of the identity of the helmeted figure on the Canadian “essays” is a report from Detroit-area auctioneer Charles G. Firby on this type of essay or sample in the collection of Canadian collector Sam C. Nickle. Mr. Firby sold Part I of the Canadian pence issue collection on Oct. 29, 1988. In it were three lots as follows, together with the prices realized (less 10% buyer’s commission):

The Bradbury, Wilkinson Essays

8. E	6d Helmeted Warrior in black on thin card w/sht margin at T	E200	\$230
9. E	as above in deep blue on bond paper w/sht margin at L. VF	E200	230
10. E	as above in deep blue on bond paper. VF	E200	220

Many other significant essays, proofs and trade sample sheets were included in this sale and will be reported on in a subsequent issue of the *Journal*. Also held on the same day was the sale of the Rosemary J. Nickle collection of the Canada Quebec issue and the MacDonald-Cartier Centenary essays. These, too, will be reported in the *Journal*.

The Bradbury, Wilkinson “Warrior Head”— Its Origin & Identity—II

by NORMAN C. SEASTEDT

AS reported in issue 179 of the JOURNAL, pages 129-130, I had requested help from the Metropolitan Museum of Art in identifying the helmets shown on the Canadian essay and the test note. Although my letter was overlooked for a time during the hectic period preceding the retirement of the Arms & Armor curator, in a 'phone talk the assistant curator gave me two references* which were consulted.

In his belated reply the curator, Dr. Helmut Nickel, agreed that I was right to question the term “Viking” for the strange helmet on (the essay and that it) is an abbreviated and romanticized version of a late Roman helmet type (which is shown on the test note and) must have been the model for the “Viking head” helmet. These crested (horsehair) and/or plumed helmets are to be found on many representations from the 2nd through 4th centuries A.D., such as on the Column of Marcus Aurelius and the Triumphal Arch of Constantine (in Rome).

These sculptures show such crested helmets worn by Praetorian guards, legionaries and auxiliary infantry on parade and in triumphs. From my reading it appears that the crested helmet is an artistic adaptation of the Greek Attic type. No helmets of this Attic-inspired type have been excavated, even allowing for decay of the organic portions, although they are believed to have been worn by senior officers on the frontiers.

The Attic helmet, one of several Greek types, was developed in 6th century B.C. Athens. It appears on vases and also on coinage such as that of Seleucus I of 3rd century B.C. Macedonia.

The note's helmet more closely resembles that on the Roman statuary. Leaning against the warrior's shoulder on the note is a javelin. Because of the small size of its head, this is the Roman type called the “pilum,” rather than the Greek.

Dr. Nickel adds that the true “Viking” helmets are of only very vaguely similar construction, with movable cheekpieces, but entirely different brow reinforcement with a nose guard, which lacks in the “Roman” types.

So my vote is cast for changing the “Viking head” to the “Praetorian guardsman.”

**The Armour of Imperial Rome*, H. Russell Robinson, published by Charles Scribner's Sons, 1975.

Arms and Armour of the Greeks, A.M. Snodgrass, published by Cornell University Press, 1967.

Slania Proofs Stolen

Reported in the Oct. 29, 1988 issue of *Stamp Collector* was the theft of several collections of philatelic and other proofs from the home of the famous Swedish engraver Czeslaw Slania. Among them was a collection of work done for Monaco and Faroe Islands. Collectors are warned to be aware of unusual offers of this type of material.

World's First Stamps Designed by a Woman

Edgar Lewy reported in the October 1988 issue of the British publication *Stamps* that two designs in the New South Wales issue of 1888, Scott types A26 (emu) and A29 (lyrebird), were designed by a Miss Devine, believed to be the first female stamp designer. Issued shortly after was the type A32, portrait of Governors Arthur Phillip and Lord Carrington, designed by a Mrs. Stoddard. It seems that these designs were the result of a local contest.



Puzzling Print from New Jersey Bank Note Plate

Compiled by the Editor from the Dr. Glenn Jackson Collection

DR. Glenn Jackson has turned up in his archives the illustrated partial print from a plate of the Farmers and Merchants Bank of Middletown Point, N.J. The soft, blurred, greasy-feeling impression has raised questions about “whatizit”—some sort of carbon copy or a fake?

It was shown to George Brett who took it to experts in Washington, D.C., and he reports as follows:

“The partial print of the Middletown Point bank currency plate was shown to the folks in the currency part of the Smithsonian and their consensus was that this was a print from a plate that they considered had been cleaned up a bit—though they felt not too well. There are two considerations in the inking—one, the kind of paper, and two, the consistency of the ink. The print shows a lot of feathering which could be a paper problem or an ink problem, or both. My examination of the paper suggests that it is more of an ink problem as the paper seems to be sized, and therefore I would say that the ink was simply too fluid.”

The Middletown Point currency is listed in George Wait’s massive compendium, *New Jersey’s Money*, published in 1976 by the Newark Museum in cooperation with the Society of Paper Money Collectors and with support from the National Endowment for the Arts. It lists and illustrates the \$3 note design as no. 1145, imprint Toppan, Carpenter, Casilear & Co., New York & Phila. It does not illustrate the \$2 note but describes it as no. 1139, imprint American Bank Note Company, New York, and AB Co monogram. It is a bicolored note, with red background to the numerals.

The new *Standard Catalog of United States Obsolete Bank Notes 1782-1866* by James A. Haxby, Krause Publications, 1988, lists a design very similar to Wait’s 1139 but it includes red overprinting over the entire area of the vertical end panels, each outlining an additional large white 2, which, of course, does not show on the print under discussion here. It is listed as NJ-300-G22a.

For some reason the print does not include a full impression of the \$1 note. It appears that this is probably NJ-300-G8, or Wait 1133, with the same imprint as the \$3 note.

Mr. Brett remarked that the Smithsonian people wondered about the present location of the plate which incorporates designs from American Bank Note’s predecessor, Toppan, Carpenter, Casilear & Co.

U.S. 1847 Essays from Bierman Collection Sold

In the Oct. 18, 1988 sale of the Daniel F. Kelleher Co. were included many significant items from the collection of EPS’er Dr. Stanley M. Bierman. Perhaps of greatest interest is the sale of the unique essays for the 5c and 10c 1847 stamps. These essays were discussed at length by Dr. Bierman in *Journal* 166, Second Quarter 1985, pp. 51-61. To recapitulate their appearance briefly, in the words of the auctioneers’ description:

- 15 E **5c, 10c Black (Brazer 28E-A, 29E-A).** Unique original artist’s models for 1847 Issues on cardboard; 5c engraved Franklin vignette on india paper mtd. with some lettering on frame engraved, corner letters drawn in ink & remainder of frame a wash drawing; 10c with “Post Office” & “Ten Cents” engraved as in 28E-A, “U.”, “S.” & “X” in both lower corners drawn in ink, & remainder of frame a wash drawing, original 1847 Washington vignette replaced by Clarence Brazer to face right, both with slight backstaining from previous mounting, V.F. These unique essays are attributed to James Parsons Major, designer & head of the engraving dept. of Rawdon, Wright, Hatch & Edson, 1836-58. The origin, alteration & peregrination (ex Brazer, Pope & Bierman) of these premiere U.S. 1847 essay-models is described by Stanley M. Bierman, M.D. in “An Inquiry into a Group of Original Drawings for the United States 1847 Issue” in “The Essay-Proof Journal” vol. 42, pp. 51-61, 1985. Unique essays of the highest importance in American philately.

The estimated net value placed on the lot of two was \$25,000, but it brought “only” \$14,500, one thousand dollars over the last recorded sale in 1984.

H.L. Peckmore-iana

Production for Haiti with E.A. Wright Bank Note Co.

by F. BURTON SELLERS

(In response to the various reports of the work of H.L. Peckmore which have appeared from time to time in the *Journal*, F. Burton Sellers, the well-known Haiti specialist, offers these insights:)

BOTH Peckmore and Wright produced only one issue each for Haiti. Wright produced the Duvalier Anniversary issue of 1958 (22 October Scott Nos. 428-431 and C122-125; 20 November #432-439 and C126-132 plus a couple of unlisted souvenir sheets as part of this second group). Peckmore produced the UN Issue (the UN Building, that is) of 25 November 1960 Scott Nos. 469 and C168-169a, the latter being a souvenir sheet. I suppose these are close enough chronologically that both issues could have been done in the Wright facilities. I know that Peckmore was in Philadelphia because I learned this from Harry Lindquist about 25 years ago when I was trying to get some more information on the Peckmore issue. Harry gave me the name and address and I wrote them. I never had the courtesy of a reply, but I assume they got the letter as it was never returned to me as unclaimed, etc.

A few thoughts on two issues:

The Wright issue was a combination of engraving and litho, while the Peckmore was engraved only. Significance?

The Wright issue was printed in sheets of 25 (5×5), whereas Peckmore size was 20 (5×4). The Wright stamps are shorter (the vertical format ones) than the Peckmore, but the former are wider. Significance?

The Wright issue is perforated 12 and the Peckmore $10\frac{1}{2}$. Significance?

The souvenir sheets are of different cut sizes. The Wrights are 132×77 mm and the one Peckmore 106×77 . Significance?

The paper seems to be the same, but I'm no expert.

All in all, for these two issues, at least, there seem to be more differences than similarities, but perhaps this is not true of the issues of other countries.

Charles Burt Painting of Washington Used by BEP

Compiled by the Editor from the Dr. Glenn Jackson Collection

In our Third Quarter 1988 issue, the story of the Charles Burt "small eagle" vignette was told, using material from the Dr. Glenn Jackson collection. He now submits another painting by this famous engraver (see pages 123-124 of *Journal* 179) that found use on a District of Columbia bond. Burt painted the laureate head of Washington, an unusual iconographic representation of our first President, and then engraved a small vignette from it. Both are shown here.

While doing research in the National Archives with Gene Hessler, Dr. Jackson turned up the attractive \$1000 five per cent bond of the District of Columbia issued in 1879. Engraved and printed by the Bureau of Engraving and Printing, it also features a view of the Capitol.



An Essay-Proof Classic

(Reprinted from *Journal* No. 24, October 1949, a biography of a pioneer essay-proof student.)

Edward Haven Mason, 1849–1917

by C.W. BRAZER

Edward Haven Mason was born in Newton, Mass., June 8, 1849, and became a lawyer with an office in Boston. He died early in March, 1917. In 1910 he began publishing in *The Philatelic Gazette* a series of articles entitled "The Proofs and Essays for U.S. Envelopes" which was followed in 1911 by "The Proofs of U.S. Stamps," both of which were later published in booklets. He was the author of "Essays for United States Postage Stamps" published in 1911 by the American Philatelic Society, which was supplemented by "More Essays for United States Postage Stamps" published in 1912. Unfortunately, illustrations were not then legally permitted. In 1912 Mason's collection of U.S. essays and proofs was valued at \$16,000 and his collection of U.S. envelopes at \$35,000. These catalogs were actually check lists of his great collections which then contained the largest number of varieties known, although the Earl of Crawford had larger blocks and sheets. The books on U.S. proofs are still the only nearly complete reference works now available on their subjects, except Scott's U.S. Catalogue of Adhesive Stamp Proofs.* His descriptions of minor differences indicate deep study.

Two volumes of his manuscripts with a third pocket book of essay photographs are now in my possession. These manuscripts were originally typewritten single space and illustrated with clippings from Paul Kohl's "Propedrucke Marken mit Specimen sowie Essais der Vereingten Staaten von Amerika" published in 1911, and with photographs. His similar manuscript "Notes Subsequent to the Publication of the Proofs and Essays for U.S. Envelopes", illustrated with photographs, is now in the possession of Marcus W. White. His manuscript on U.S. adhesive proofs contains 156 pages 8½ × 11 inches and that on U.S. adhesive essays has 132 pages. These manuscripts are most extensively annotated with handwritten additions, made from information later obtained from the Earl of Crawford's collection which was written on the album pages from information largely supplied by Henry G. Mandel, as well as by researchers employed by the Earl. Much of this information has not yet been published. Mason's pocket book, which I also now have, contains photographic illustrations of all the U.S. essays he described in his books and also of U.S. revenues, some of which I have not seen.

Edward H. Mason Elected to the A.P.S. Hall of Fame

At the recent 1949 American Philatelic Society Convention held in Boston, the late Edward H. Mason of Boston was elected to the Hall of Fame of this Society. This is a well deserved though belated honor (he died thirty years ago) to a great collector and cataloguer of United States essays and proofs. He also had a great collection of U.S. stamped envelopes. The late James Starr of Philadelphia, who had a great collection of the stamps of China, was also elected to the Hall of Fame.

* Brazer must be referring to Scott's U.S. "Specialized" catalogue. BRM

PREXY'S PARAGRAPHS



Robert H. Pratt

So once again it is time to present you with another dose of fantastic facts, "foretellings" of the future and featured fables.

With a month that was supposed to bring the harbingers of spring turning out to be January in disguise (imagine Atlantic City, N.J. at 12°F.—and Miami at 30), philatelic surprises would seem commonplace. To wit:—The wonderful collection of Canadian First "Cents" issue proofs, formed by Dr. Henry Gates was sold at auction by Robert A. Siegel Auction Galleries on March 17th. Here was found a wealth of material for those who have been waiting for these goodies to appear. And:—Mr. Calvin W. Aurand, Jr., the president of the American Bank Note Company, who instigated the recent sale of the treasured proof books and monetary material, according to a note in a financial

paper has resigned to accept a post in another company, whose name escapes me. I wonder what, if anything, that act will do to the possibility of future sales of bank note proof material?

Within my own capacity to create vast improvements in the ability of future students to see some of the wonderous proof material of Newfoundland, I have turned over to the Canadian Philatelic Archives (the old Museum) at Ottawa, Ontario, Cimon Morin, curator, a full set of color slides and black and white photocopies of the pages containing my proof collection. In addition, there are also full sets of the same material for the Pence Issues of Newfoundland and the First "Cents" issue, to include stamps, proofs and covers. This is the first installment of additional material which, eventually, will illustrate my entire collection. Presently there are some six hundred slides, all in color, with some important proofs, stamps or covers shown as single items, thus somewhat enlarged. The entire presentation should amount to about three thousand when complete.

May I suggest to others who have extensive holdings of proof material, or stamps, or covers, that they follow my lead and see that the agency of their choice receives a representative arrangement of their treasures. It certainly is one way to be remembered in the future and to assist others in their search for information. Without adequate records for others to research, there will be a continual leakage into the published material of the time of more and more trivia and misinformation (of which too much already exists).

And so—until next time, may the breath of spring one day soon bring warmth to your environment.

ROBERT H. PRATT, *President*

WANTED!

Editorial Input for This JOURNAL

Articles

Reports

Comments

If you don't have time to write a formal article, tell the Editor about your collecting activities, research, needs, problems, etc., so they can be reported for the benefit of all.

Secretary's Report

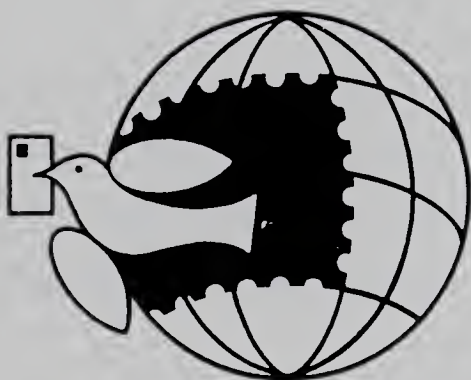
by Barbara R. Mueller, Promotional Secretary
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1735 Ward, James G., American Embassy/USIS, APO New York 09254
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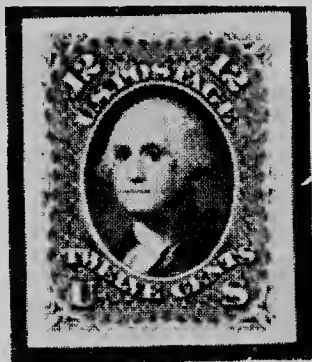
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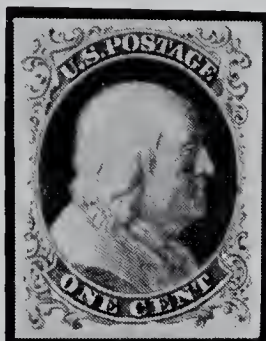
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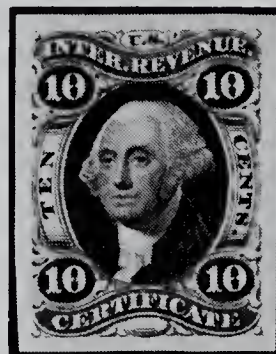
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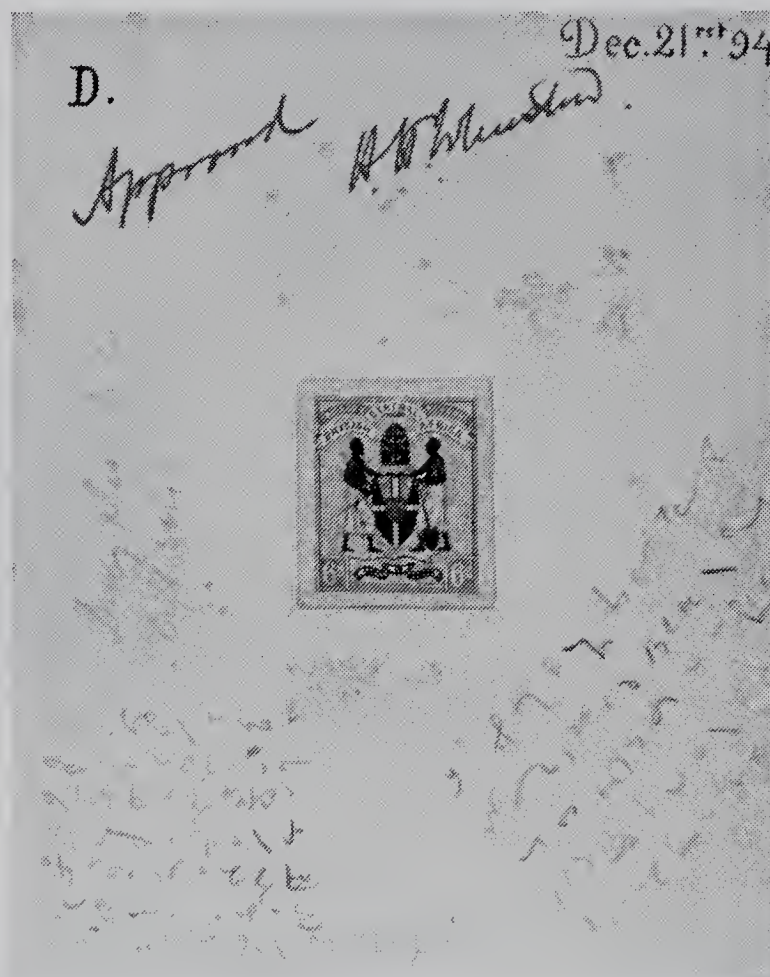
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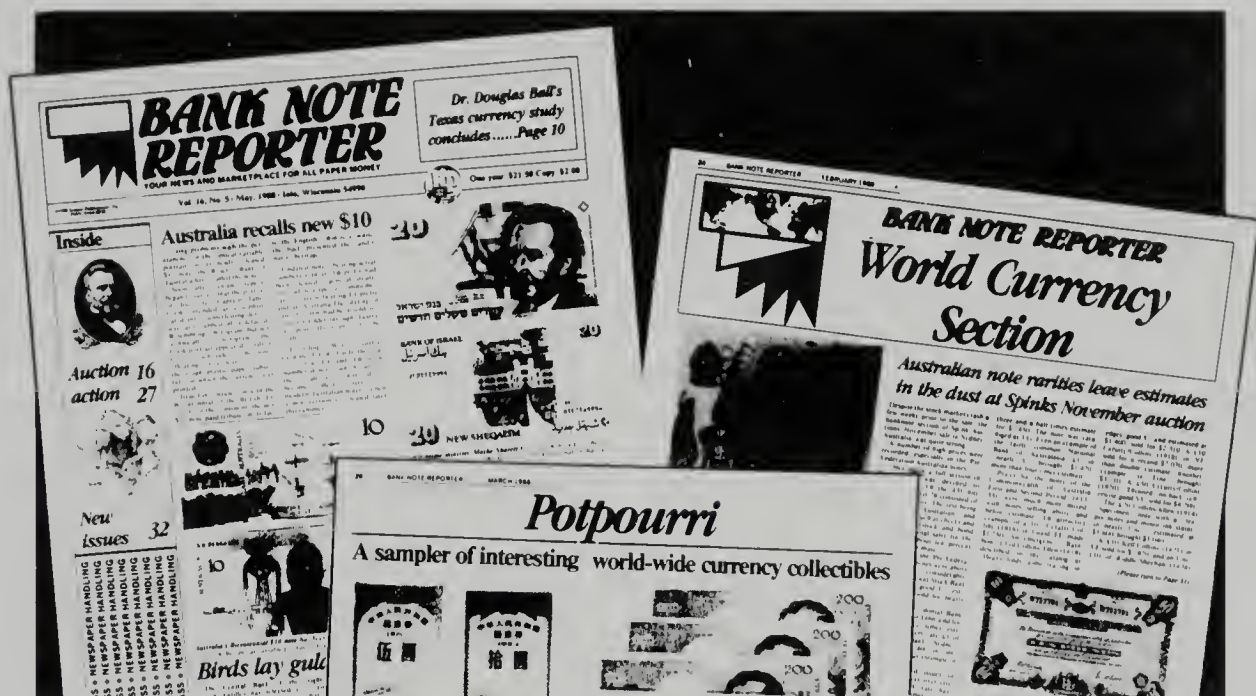


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